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# House & Garden

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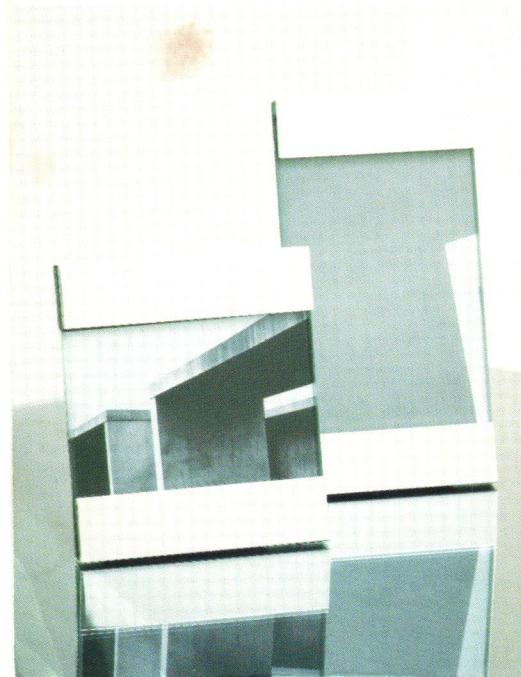
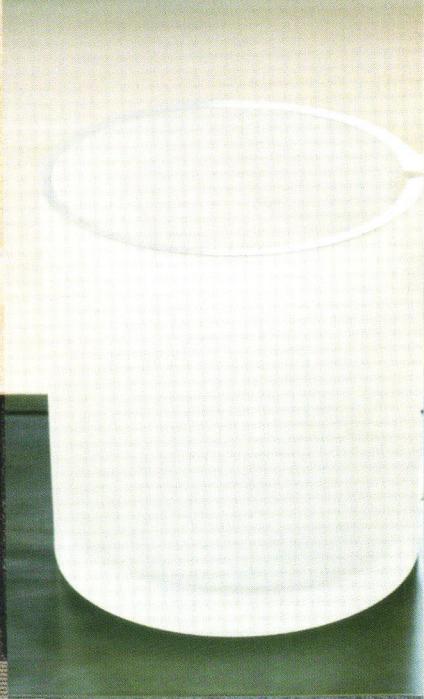
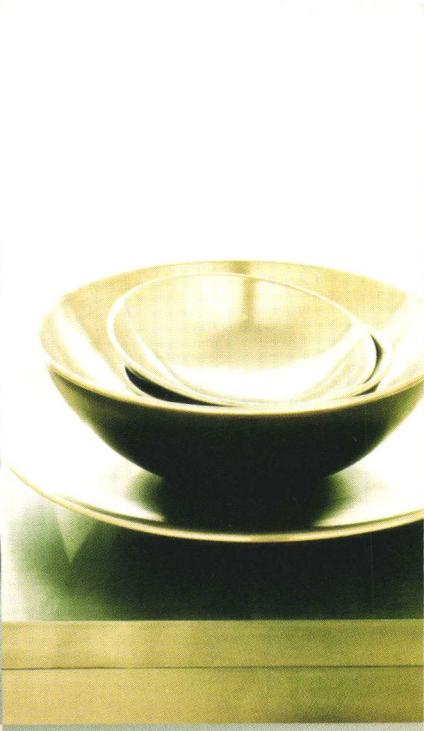
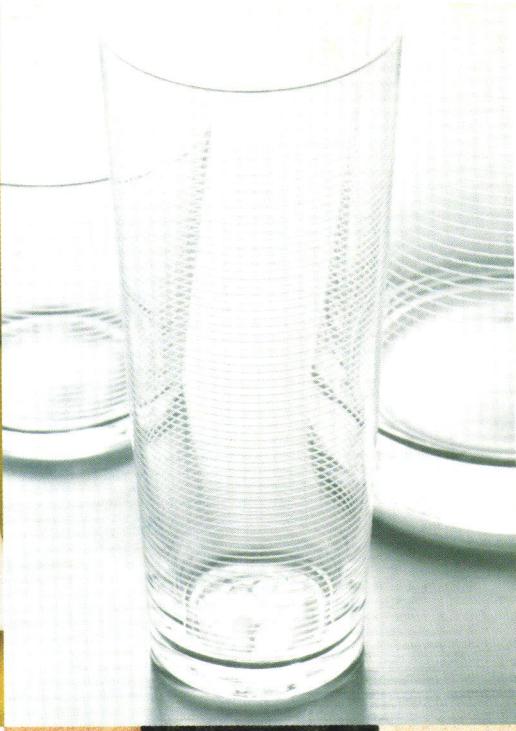
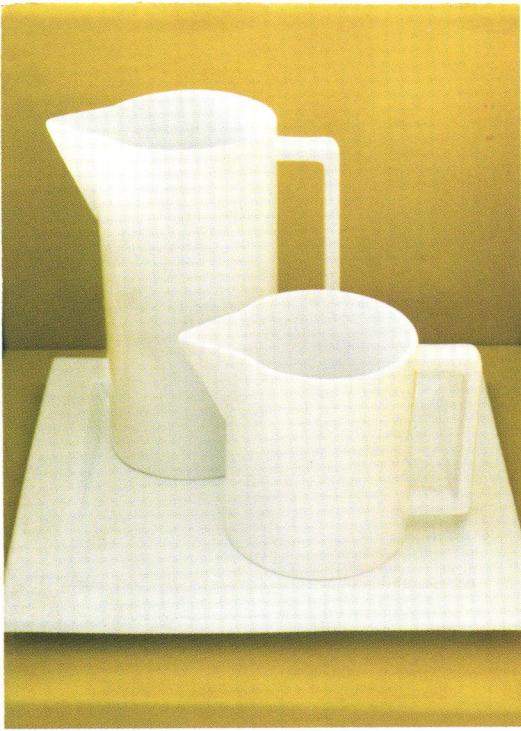
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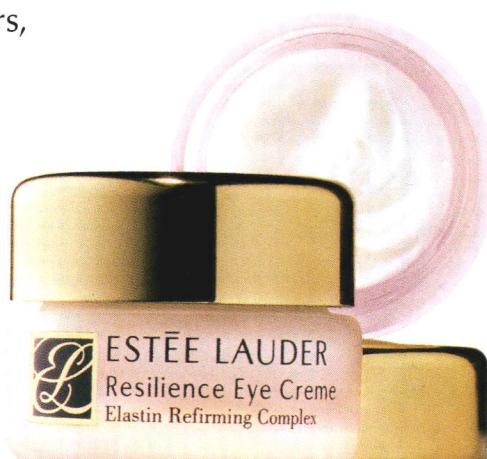
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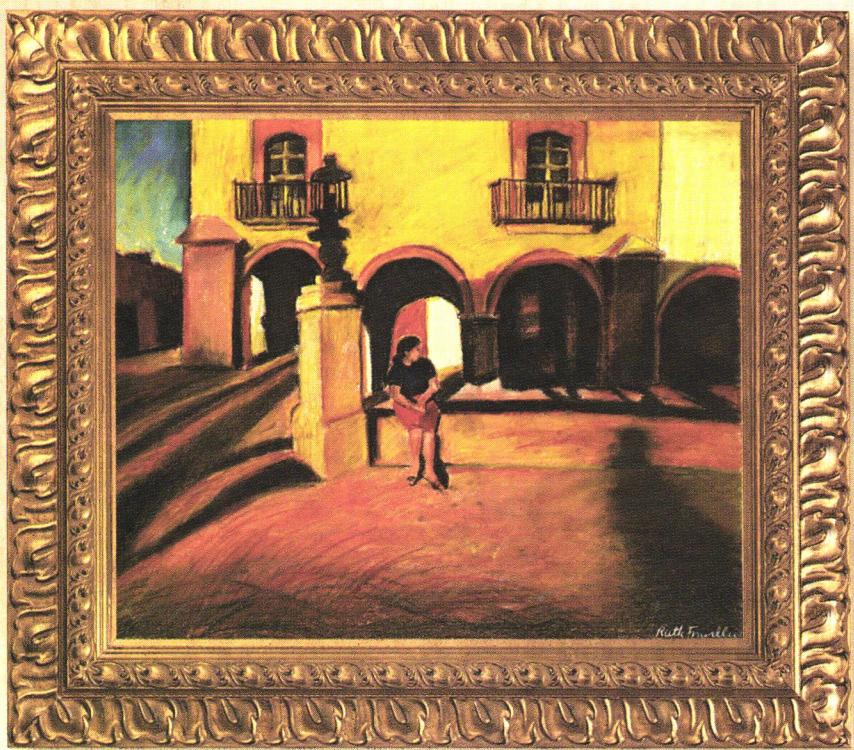
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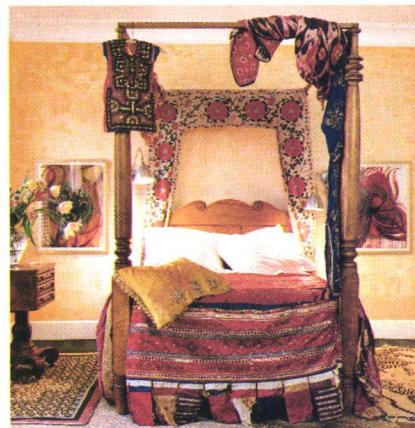
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BEDROOM FOR "BOHO LUXE"  
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BY FRANÇOIS HALARD

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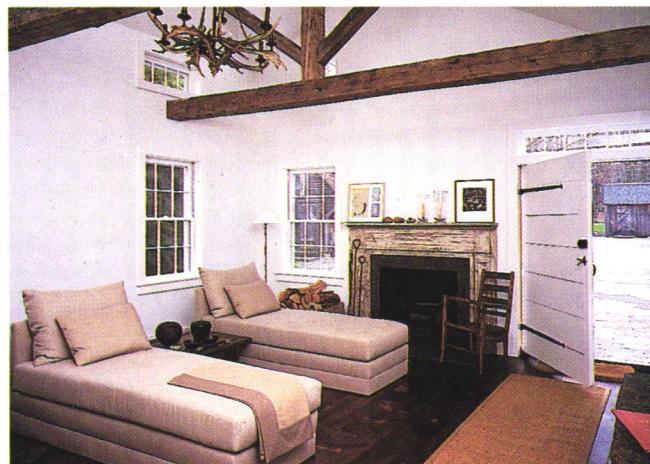
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A color photograph of two young women. On the left, a woman with long, dark, curly hair is looking towards the camera with a slight smile. On the right, a woman with long, straight blonde hair is laughing heartily, her head tilted back. They appear to be in a casual, indoor setting.

TOMMY  
HILFIGER

tommy

# Threshold

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LIZ  
AT HOME

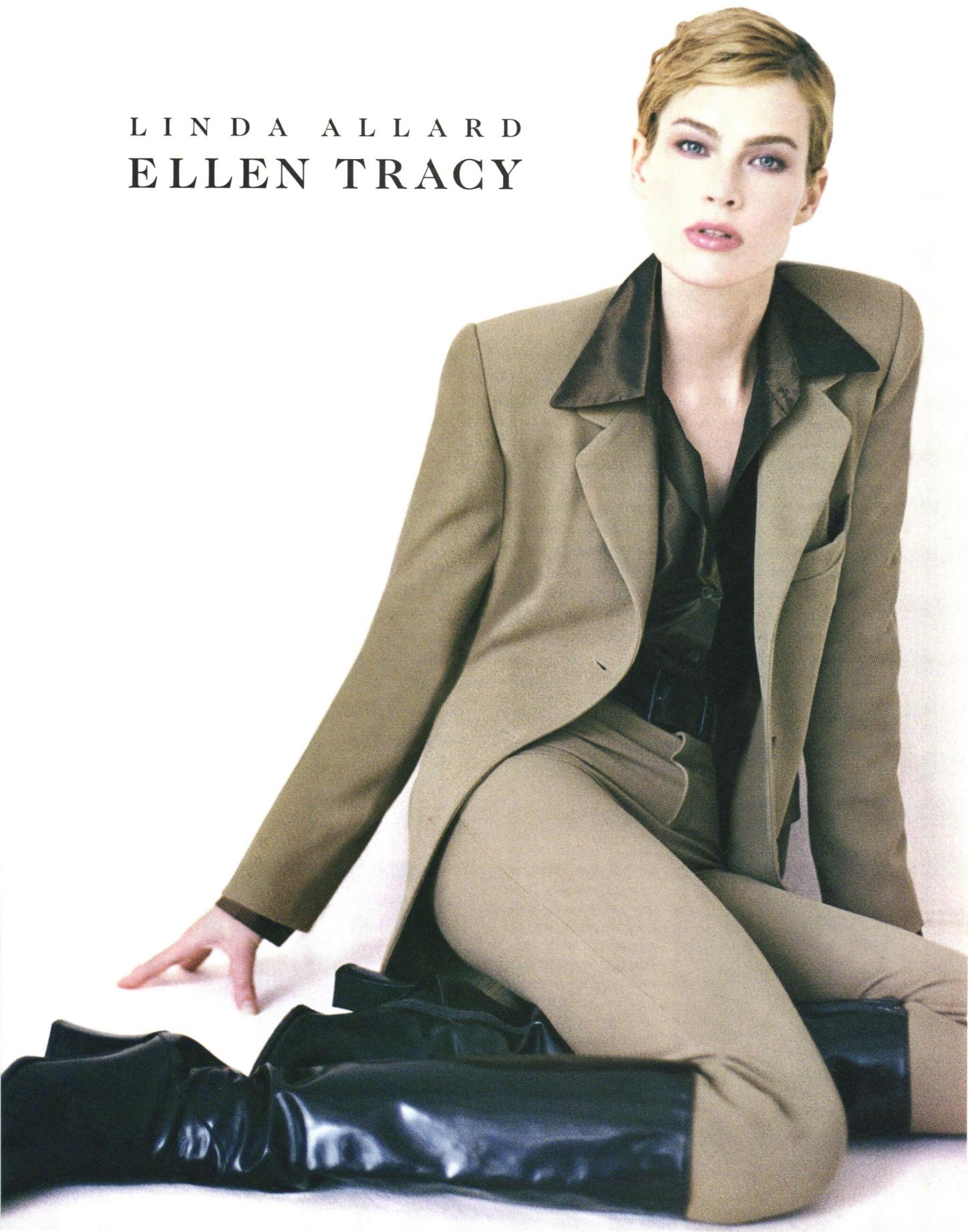


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# Welcome Simple Gifts

There's an old Shaker song, arranged by Aaron Copland, that I haven't been able to get out of my head lately. Called "Simple Gifts," it begins, "'Tis the gift to be simple, 'tis the gift to be free. . . ." These lines came to mind as I was looking over the photographs of a

couple of the projects we present this month. The more I thought about the words, the more I realized how deeply connected they are to the spirit of this issue.

Barbara Dente and Donna Cristina have restored a Connecticut farmhouse ("Now and Zen") with the kind of simplicity that requires enormous talent and discipline. Their gift is to see the beauty in humble objects—objects of clay, wood, stone—and to locate and dramatize purity in furniture like that of Christian Liaigre. There's a peacefulness in these rooms, a tranquility born of knowing that all is in order. Wherever the eye comes to rest, it falls on a thoughtful composition of things—a bowl, a book, a bottle, things that evoke memory of travel, the artisan's hand. There's something inspired about the clarity of vision it takes to achieve such order. At the same time, the rooms bring to mind the ancient Buddhist wisdom that one must empty oneself to be open to enlightenment. They offer the simplicity that can free the mind.

Then, too, there are rooms in this issue that are the creation of free spirits—and free hands. The town house of Judith Hudson and Richard Price ("Boho Luxe") was the result of a collaboration between owner, architect, artists, and

artisans. It is an exuberant mix of color and texture, with a global reach—the Chinese wedding chest placed near the traditional English sofa covered in a classic faded chintz. This free hand obeys its own discipline. The antique tiger-maple four-poster draped with a caftan from Morocco and an Indian elephant headdress perfectly captures the spirit of this home.

We are also reminded elsewhere in the issue that there is nothing incompatible about being both simple and free. The bold modernist shapes born in the 1950s and featured in "Essential Gestures" continue to appeal to us precisely because of their spirited simplicity. Robert Clark's garden ("Lords of Disorder") and Judyth van Amringe's seascape environment ("The Eye") lift the most common things into imaginative realms. And as we report in "Domestic Bliss," something as modest as a candle makes an impact on our homes.

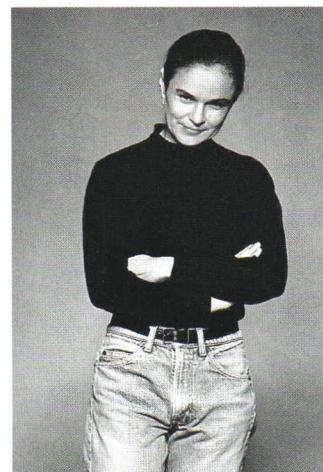
All of these projects confound categories like "traditional" or "modern." They capture the spirit of the way we live now, by being etched with the personalities of their owners or creators, people who listened to their own voices or borrowed tunes from their muses. One of the most charming touches in the Hudson-Price home is the teapot chandelier designed by their young daughter. The child's vision of the shape of light is beguiling. It is a gift to be simple, and it is a gift to be free, and these are gifts we all receive at birth. They may get crowded out of our lives sometimes, but good design, whether through inspiration or imitation, can help us reclaim them. It's worth the effort. As the song puts it, "When we find ourselves in the place just right / 'Twill be in the valley of love and delight."

Dominique Browning, EDITOR

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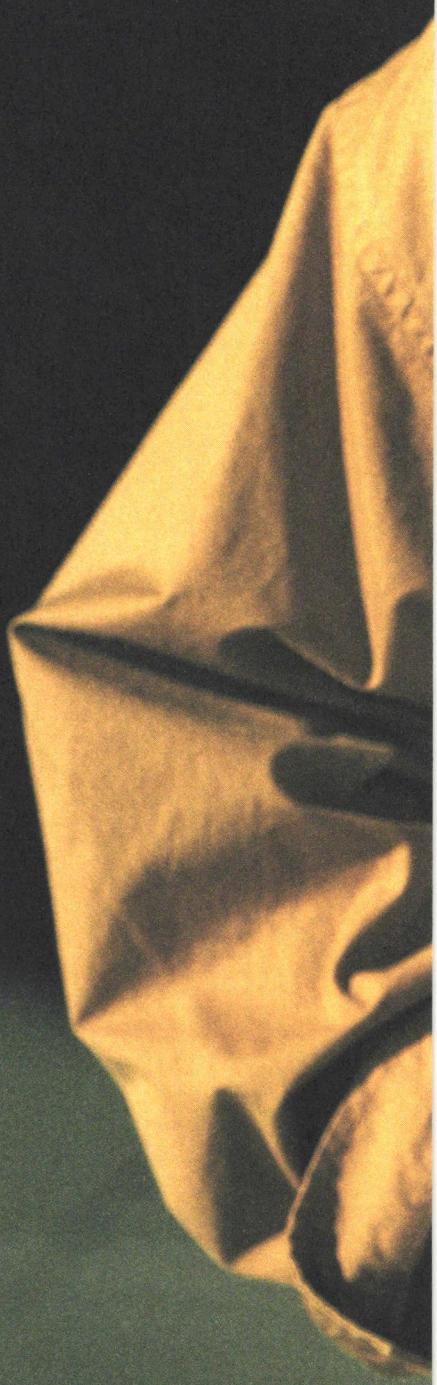
Born to Venezuelan parents and raised in Paris, Editor at Large **Carolina Irving** refined her decorating sensibility and talent for arranging interiors over years of travel throughout the world. Her attraction to the bold colors and exotic textiles in the Manhattan brownstone featured in "Boho Luxe" was immediate. "When my friend Pietro Cicognani showed me the house I loved it instantly," she recalls. Irving worked with photographer François Halard to compose shots and style the interiors. A former contributing editor for *Casa Vogue* and *Elle Decor*, she also worked in the Latin American painting department of Sotheby's.



Contributing photographer **Anita Calero**'s discriminating eye and concentration on detail are mirrored in the aesthetic of Barbara Dente and Donna Cristina's serene farmhouse retreat in Connecticut. The photographs in "Now and Zen" are Calero's first interiors. "Each piece in the house was masterfully arranged," recalls Calero. "I kept looking to find one thing wrong. But of course I didn't. These women have an incredible perspective." Until a year ago, Calero was a stylist. "I was scouting for props, setting up shoots, designing sets. The only thing I wasn't doing was pushing the button on the camera."



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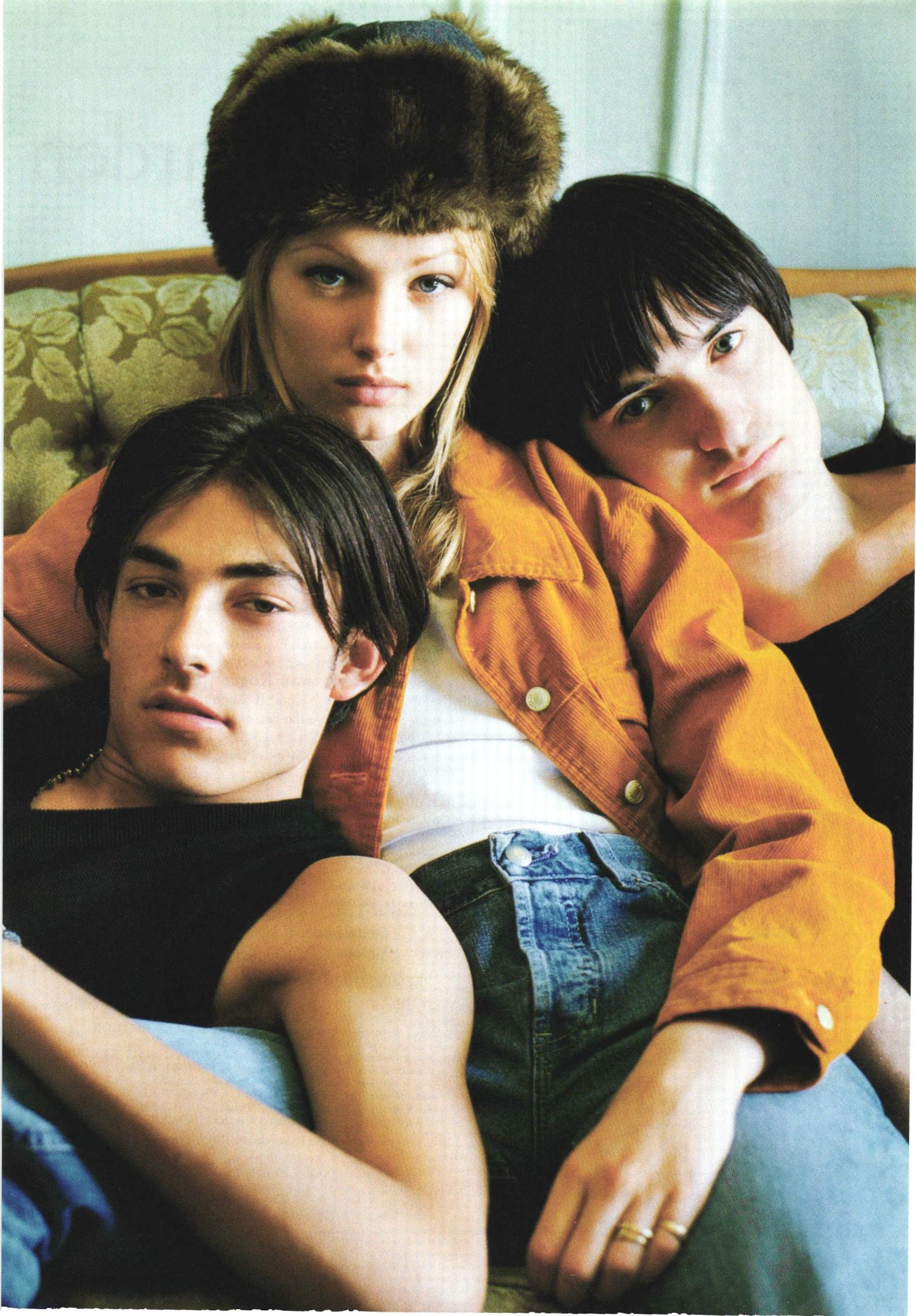
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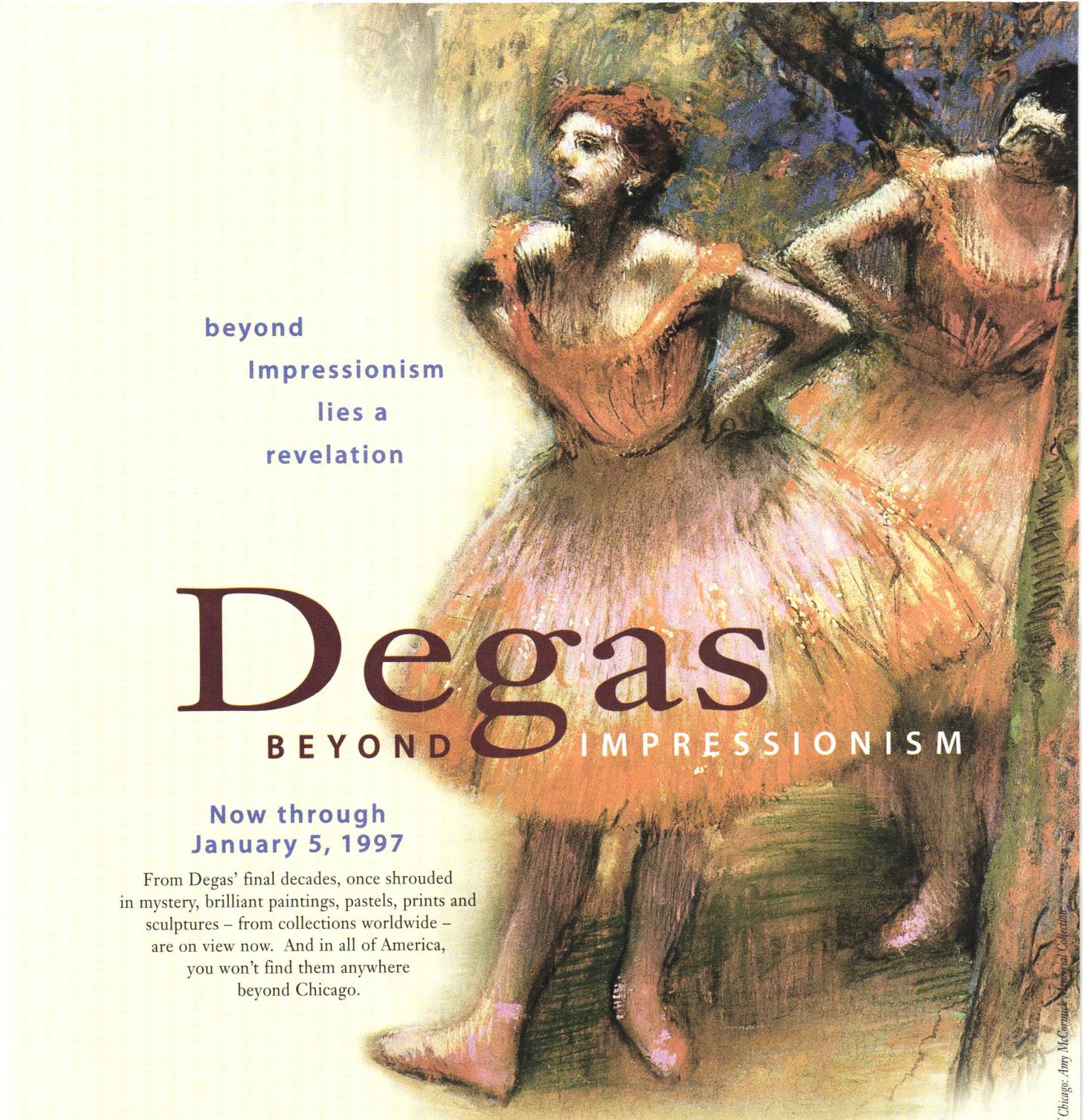
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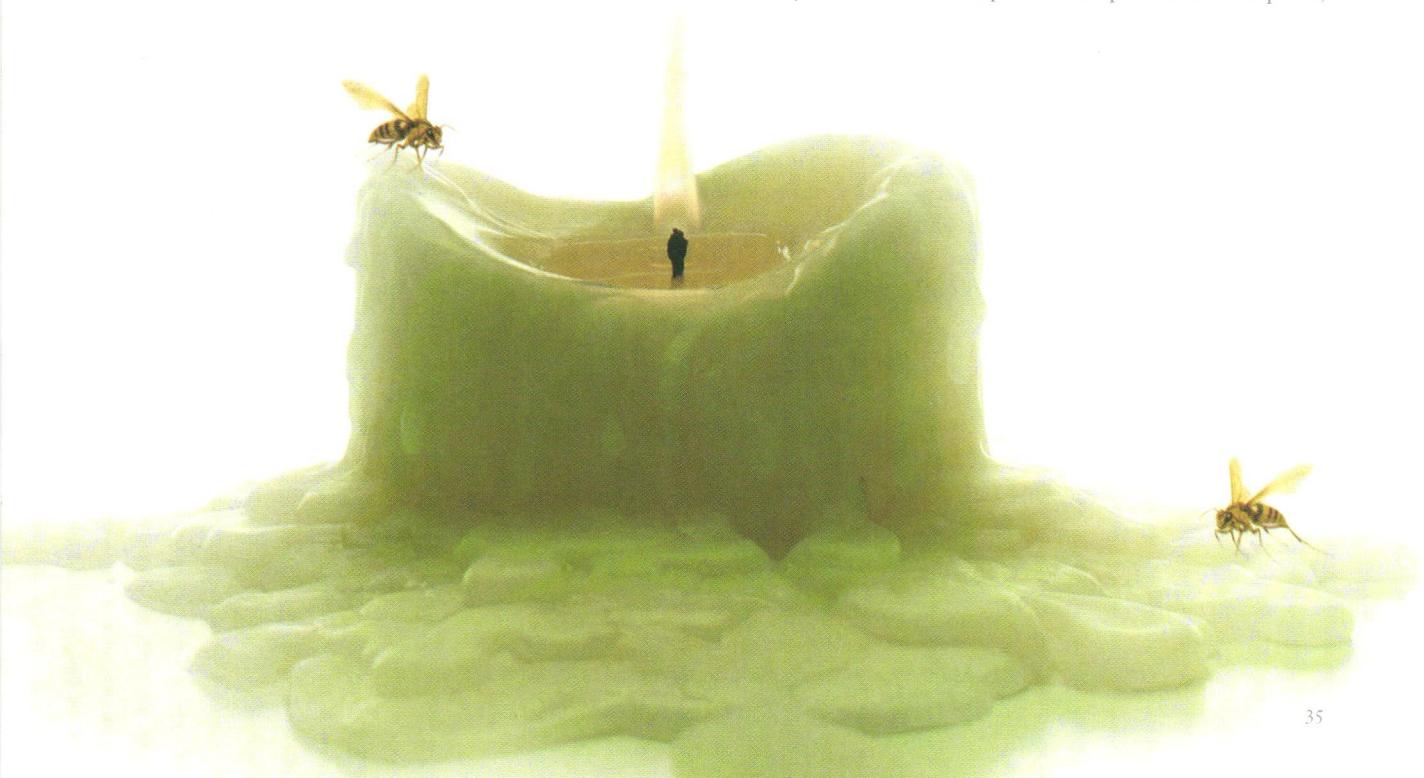
The buzz  
on America's  
new candle  
obsession

ARE CANDLE BOUTIQUES destined to become the coffee bars of the millennium?

Just as *latte* and *mochaccino* have become part of our vocabulary and daily routines, so, too, have *votives*, *tapers*, and *pillars*. Candles in dozens of colors, scents, and shapes are taking up an increasing amount of shelf space at design emporiums, department stores, and discounters; some estimates put annual U.S. candle sales at \$1 billion. They are replacing potpourri as room fresheners, and wine and flowers as hostess gifts. And they're as essential to a restorative soak in the tub as bubble bath.

"We used to sell candles mostly at Christmas, but now they're a solid business year-round," says Julia McFarlane, an owner of Ad Hoc Softwares, a Manhattan housewares store. "What's available and what people want has become more sophisticated."

In Beverly Hills, America's capital of conspicuous consumption,



# Domestic Bliss\*

candlemania has even begat a new profession: the candle consultant. "I do a lot of party planning and advising on candle placement," says Sharon Insul, who owns Candle light and . . . , a two-year-old boutique stocked with hundreds of candles

**"I'll come over and make sure the candles are in the right places, in the right colors, and in the right rooms"**

Sharon Insul, CANDLE CONSULTANT

and candlesticks. "People out here have large homes and they've often collected candleholders but don't know where to put them and what to put in them."

While a previous generation believed that a proper table was set with a pair of plain white tapers (and the "good" china and crystal), table-setting, like cooking, has become a competitive art form, and candles are the quickest, easiest way to make a dramatically personal, anything-you-can-do-I-can-do-better statement. And asking a professional for help with candle *placement* is not so different from consulting with a decorator about what color to paint the living room or hiring a garden designer to organize the hydrangeas.

"Candles are a cheap and beautiful way to make things extraordinary," says Sara Slavin, who has written a self-help book for nitwicks. "It's not so much a how-to guide, but an inspiration book," says Slavin. In *Candles* (\$18.95), which Collins just published, she suggests taking everyday items like porcelain teacups and muffin tins and turning them into candleholders, and giving forty (or fifty) dif-

ferent candles in a box as a present for a friend's fortieth (or fiftieth) birthday. One of Slavin's inspirations was a 1954 photograph of Jackie Kennedy, in a strapless gown, at the instant she lit a taper before a dinner party at her Georgetown home. "That's the image I kept in my mind as we did the book," she says. "It's that magical moment. When you light this half-inch piece of cotton, there's this amazing transformation that takes place. Candlelight is so forgiving, it makes your house look great."

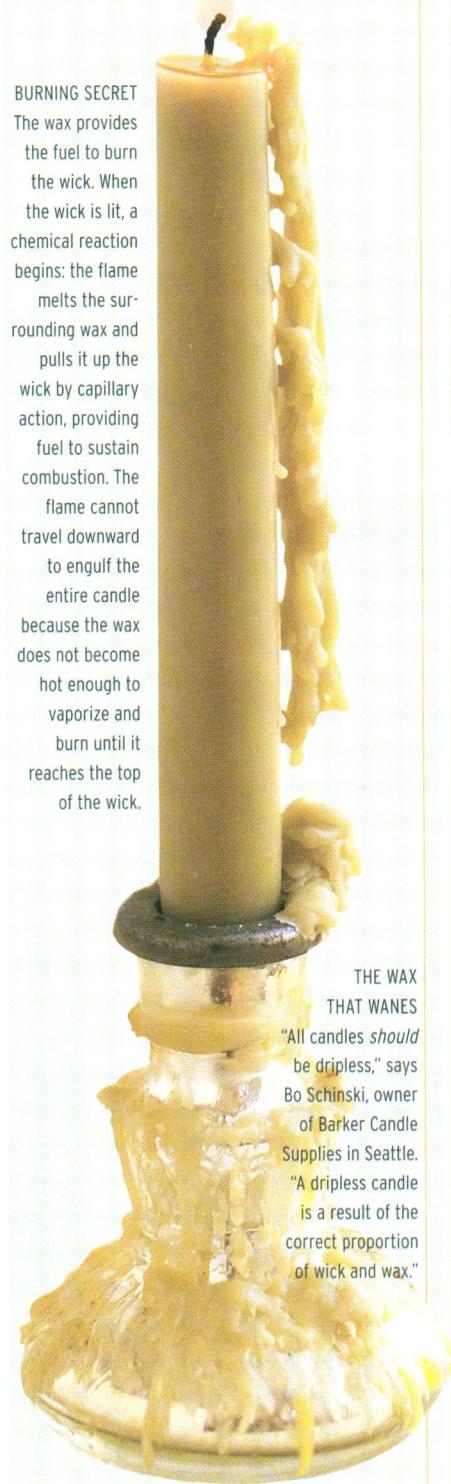
It also makes your guests look great, or at the very least, better. "As the baby boomers get older, candlelight becomes more popular because it's more flattering," says Jane Perin, an owner of Perin-Mowen, Inc., the twelve-year-old company that was instrumental in making off-white honeycomb-beeswax candles chic. "When we started out, they were mostly a craft thing," she says.

Candles were mostly a special occasion thing, too. Now people light candles when they get home after a day at the office—or while they're still at the office—which is why business is booming at Candleman, a sixty-two-store chain of franchised, mall-based candle boutiques. "The industry has been growing about 50 percent a year for the past few years," says Sara Wise, who founded Candleman with her husband, Michael, five years ago. "Lighting a few candles on the kitchen table can change your mood. They're a unique way to help you unwind without drugs or alcohol." Candles, in short, turn a house into a home. "When you've spent a lot of money on decorating, you don't want to go out as often," says Perin. "You want to stay home. That's a big reason behind the candle explosion."

LIGHT YEARS  
Candlesticks dating as far back as 2500 B.C. have been found in Egypt and Crete, which means candles have been around that long, too.

## BURNING SECRET

The wax provides the fuel to burn the wick. When the wick is lit, a chemical reaction begins: the flame melts the surrounding wax and pulls it up the wick by capillary action, providing fuel to sustain combustion. The flame cannot travel downward to engulf the entire candle because the wax does not become hot enough to vaporize and burn until it reaches the top of the wick.



## THE WAX THAT WANES

"All candles should be dripless," says Bo Schinski, owner of Barker Candle Supplies in Seattle. "A dripless candle is a result of the correct proportion of wick and wax."

## Do You Like Scented Candles?

**"I'm crazy about Rigaud in green or red. They're great-looking—very sleek and modern—and they smell good. The green is pine, but I don't know what the red is supposed to be"**

ELLIN SALTZMAN,  
fashion director, *The Limited, Inc.*

## Do You Like Scented Candles?

**"They must be very good or it's better not to use them."**

It's very personal,  
like choosing a perfume"  
MICA ERTEGUN,  
interior designer

For product information, see Sources, back of book

SAKS FIFTH AVENUE

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Puffiness and dark circles seem to disappear from sight with this new patented formula.

This oil-free corrective complex, with plant extracts, Vitamin E microcapsules and a natural enzyme, firms, hydrates and helps intercept skin-damaging free radicals. Your vulnerable eye area appears smoother, less lined. The look: fresh and younger.

# CHANEL



# Domestic Bliss\*

IS BIGGER BETTER?



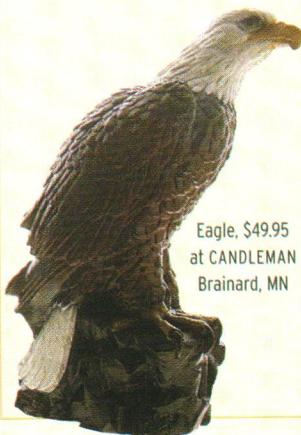
IT DEPENDS, of course, on your proclivities. The colossal European candles that have been showing up in the United States recently are, to say the least, conversation pieces. They were the talk of the town house at last spring's Kips Bay Boys and Girls Club Decorator Show House, where Celeste Cooper of Repertoire had two humongous candles, above, in her room.

"I had fabulous avant-garde art in the room and everyone walked right by it and headed for the candles," says Cooper, who has offices in Boston and New York. "They couldn't believe that there was a table and pedestal made of wax."

She discovered the candles, which she calls "humble" and "monumental," last winter at Anne Severine Liotard's shop in Paris. "Anne told me she was inspired by Brancusi," Cooper says. "They seemed like pieces of sculpture."

So does the 150-pound, eighteen-wick candle that sits in the window of Pastec, Sara Spinelli's SoHo boutique. Though she frequently lights the \$800 Turkish candle in her barn-sized shop, she doesn't recommend trying that at home. "One this big isn't really good for indoors," she says. "It gives off too much soot. But it would be beautiful in a garden, which is where I first saw one."

## BEST SELLERS

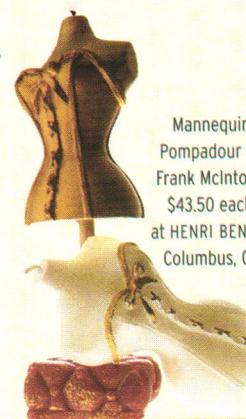


Eagle, \$49.95  
at CANDLEMAN  
Brainard, MN

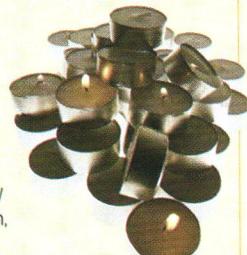


Ivory 3" x 9" pillar, \$8.95,  
at CRATE & BARREL  
Chicago, IL

Vanilla-scented 6" x 6" Colonade  
with three wicks, \$20, at PIER 1 IMPORTS  
Albuquerque, NM



Mannequin  
Pompadour by  
Frank McIntosh,  
\$43.50 each,  
at HENRI BENDEL  
Columbus, OH



Tea lights, \$8.95  
for a bag of 100,  
at IKEA  
Plymouth Meeting, PA



CANDLE MUSE Jacqueline Kennedy

Do You Like Scented Candles?  
**"I think they're  
the finishing touch  
to an interior."**

You can pay attention to the details,  
but if the room doesn't smell fresh,  
something's missing"

VICTORIA HAGAN, interior designer

Do You Like Scented Candles?  
**"Yes, I love them."**

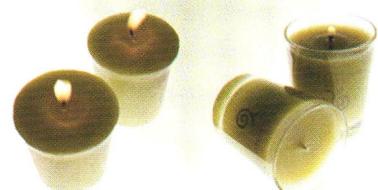
The very, very best  
are anything Jean Laporte.  
I also love ones from Manuel Canovas  
and Grass from the Gap"

TODD OLDHAM, fashion designer

## SCENTS & SENSIBILITY

### MASS vs. CLASS

Apple Cider	Héliotrope
Honeysuckle	Opopanax
Banana Puddin'	Foin Coupé
Cake Bake	Abyssinia
Strudel	Samovar
Cappuccino	Santal
Amaretto	Acadia



Honeydew \$2.50 A PAIR      Earl Grey \$30.00 A PAIR

FAR LEFT, ERIC HUANG

STEPHEN LEWIS

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# Domestic Bliss\*

**FINDERS KEEPERS** The next time friends or colleagues mention that they'll be visiting Hong Kong, make sure to ask them to pick up a few jars of rose-petal jam. Made from fresh rose petals, the jam has been a Mandarin Oriental hotel specialty for nine years and is served daily at afternoon tea. Jars of the ruby-red preserve (\$12 and \$14) are sold at the hotel's cake shop and the duty-free shop at the Galleria in Kowloon. And since it's not expensive, commonplace, or available by mail order, it makes an ideal souvenir.

"It's the most elegant flavor you can imagine," says *H&G*'s food editor Lora Zarubin, who saves her jam for Saturday mornings. "It's the essence of roses but without an overpowering smell. It's wonderful on a crumpet or English muffin—anything that doesn't fight the flavor."



## RITUALS

THE FRIGHTENING THING about Halloween for the Metcalfs of Piermont, New Hampshire, is having to outdo themselves each October. • Five years ago, Abby Metcalf decided it would be fun if her family carved three dozen pumpkins and scattered the glowing jack-o'-lanterns throughout their ten-acre pumpkin patch for the three nights before Halloween. The display was so well received by the community that the Metcalfs now feel compelled to bedazzle their neighbors, who are invited to roam the flickering fields of the two-hundred-year-old family farm. Last year, the Metcalfs exhibited two hundred jack-o'-lanterns. "It's our way of saying thank-you to our customers," says Abby, noting that they annually sell more than ten thousand pumpkins. • Initially, all the pumpkins were carved by Abby (who still does fifteen or twenty herself), her husband, John, and their three grown children, Ai, Asa, and Abigail. Now friends "and anyone else who wants to help" have to work for a full week to whittle enough pumpkins to break the previous year's record. "We've created a monster," Abby says.



## INSIDER TRADING

DON'T BE SURPRISED when the decorator you've retained to find fabrics and furniture from to-the-trade-only showrooms arrives with some place mats and knickknacks from *Pier 1 Imports*. The 650-store chain, which is known for its aggressively affordable housewares, has been wooing design professionals with its 20 percent Designer Discount Card. "We started by soliciting ASID [American Society of Interior Designers] members, but now we've opened it up to other organizations," says Ally Dodge, *Pier 1*'s senior manager for media and sales promotion. *Pier 1* has also started publishing a newsletter for its 38,000 discount cardholders, which covers topics like "Bedroom Multi-tasking" and "Dealing With Difficult Clients," who come in seven varieties: Narcissists; Brainpickers; Athlete/Know-It-Alls; Artistes; Controllers; Champagne Tastes—Beer Pockets; and I'm Not Sure's. *Pier 1* advises designers with artistes for clients to "tell them that their ideas are great but that we need to work together. Stoop to conquer." Narcissists "challenge you at every turn," the newsletter warns. "Pick up on moods and stroke them so they feel valued and valuable." Designers working with champagne-beer clients are instructed to educate them about "scope, quality and budget," which presumably means teaching them about the virtues of decorating their homes with products from *Pier 1*.

ILLUSTRATION BY MAURICE VELLEKOOP

TOP, ANITA CALERO

XOJ

Museum? No.  
Shopping? No.  
Movie? No.  
Brunch? No.  
In-laws?  
Definitely No.



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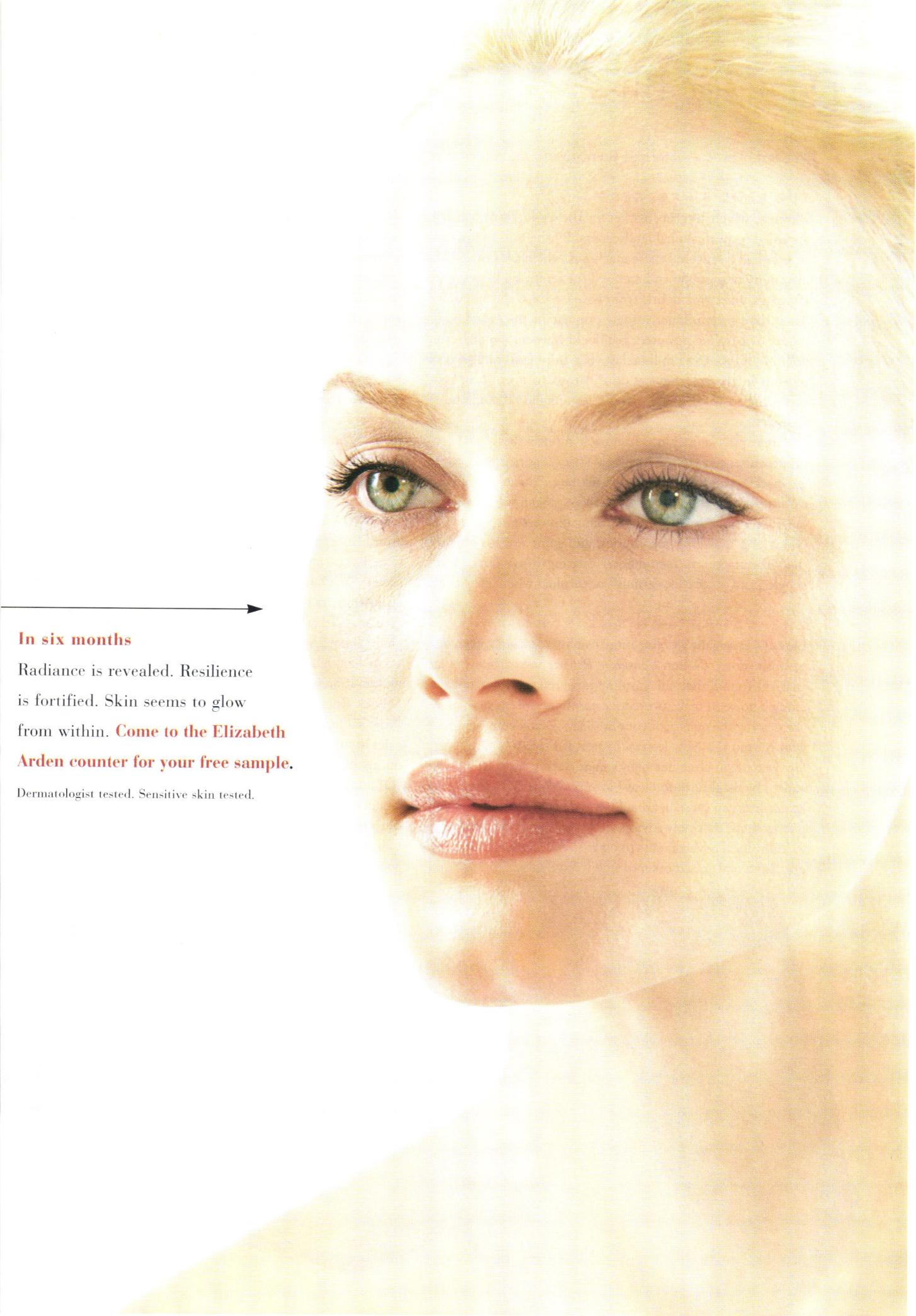
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# Domestic Bliss\*

**DIALECTICAL MATERIALISM**

## WHAT

The leaf-blower, a motorized alternative to the garden rake.

## THE RAKE'S PROGRESS

Blowers, which hit the market in the early 1970s, initially appealed to professional landscapers. By the mid-1980s, consumers had discovered these machines, which are powered by electricity or gasoline and are used for removing leaves, grass clippings, and other debris from lawns, patios, and sidewalks. They have become increasingly popular in the 1990s: shipments of gasoline-powered, handheld blowers jumped from 761,000 in 1992 to 1.1 million last year; shipments of backpack blowers increased from 103,000 in 1992 to 173,000 in 1995, according to the Portable Power Equipment Manufacturers Association.

While pros mostly use backpack models (\$150 to \$450), suburbanites tend to use handheld styles (\$55 to \$200), which are marketed as if lawn care were warfare. Poulan/Weed Eater calls its blower the Barracuda. A rival's slogan is "It's a jungle out there. Tame it with Echo." Many blowers also have vacuuming and mulching capabilities, and some are so ferocious that manufacturers recommend wearing heavy-duty gloves, goggles, and protective earmuffs or earplugs when using them.

## THE SOUND AND THE FURY

Blowers, especially gasoline ones, can be irritatingly, even dangerously, noisy. (When *Consumer Reports* tested blowers last year, it found that all gasoline-powered blowers produce enough noise to make protective earphones necessary.) "They can destroy the quality of your life," says Diane Jahnson Glaser, who started the New Jersey chapter of Project Quiet Yards a few years ago, after her baby's naps were consistently interrupted by neighborhood leaf-blowers. "Noise between 80 and 85 decibels can cause hearing loss, and some leaf-blowers emit 102 decibels." She now advises citizens across the state on how to lobby local governments to ban or regulate the use of blowers. "It's a real grassroots movement," she says.



## MENACE TO SOCIETY?

Some 250 tidy towns—including Carmel, California; Montclair, New Jersey; and Scarsdale, New York—have passed laws that limit or prohibit the use of gas-powered leaf-blowers. In Highland Park, Illinois, gasoline-powered leaf-blowers can't be used between May 15 and October 1, except for "golf course maintenance operations." In Beverly Hills, California, it is "unlawful for any person within the city to use or operate any portable machine powered with a gasoline engine used to blow leaves, dirt and other debris off sidewalks, driveways, lawns or other surfaces."

## THE BURNING SEASON

*Consumer Reports* recommends electric blowers (while acknowledging that some lawns may be too big for using an extension cord). "The electrics produce less noise, and less danger from fuel spills or fingers scorched on hot engine surfaces," the magazine says.

## THE FALL GUYS

Tom Prince, who lives in well-manicured Westport, Connecticut, has no interest in spending his autumn afternoons raking leaves. "We have a fabulous leaf-blower from Stihl, which is known for its chain saws," he says proudly. "It's my favorite appliance. It's a backpack model, and when I use it I feel completely cool and space-age. I got free goggles and earphones when I bought it. The only bad thing about leaf-blowing is that your body keeps vibrating even after you've finished."

Dick Roberts, who lives in nearby Greenwich and started Project Quiet Yards a few years ago, reports that his town's rules limiting blower use have been ineffective. "I still can't sit on my porch during the day—it's noisier than ever," he says. "Of course it's easier to use a blower than a rake or broom, which requires *some* skill. But it's not much more efficient. We did a test on a half acre of grass clippings and found a rake was only ten minutes slower than a blower—not to mention the goodness of the aerobic exercise."

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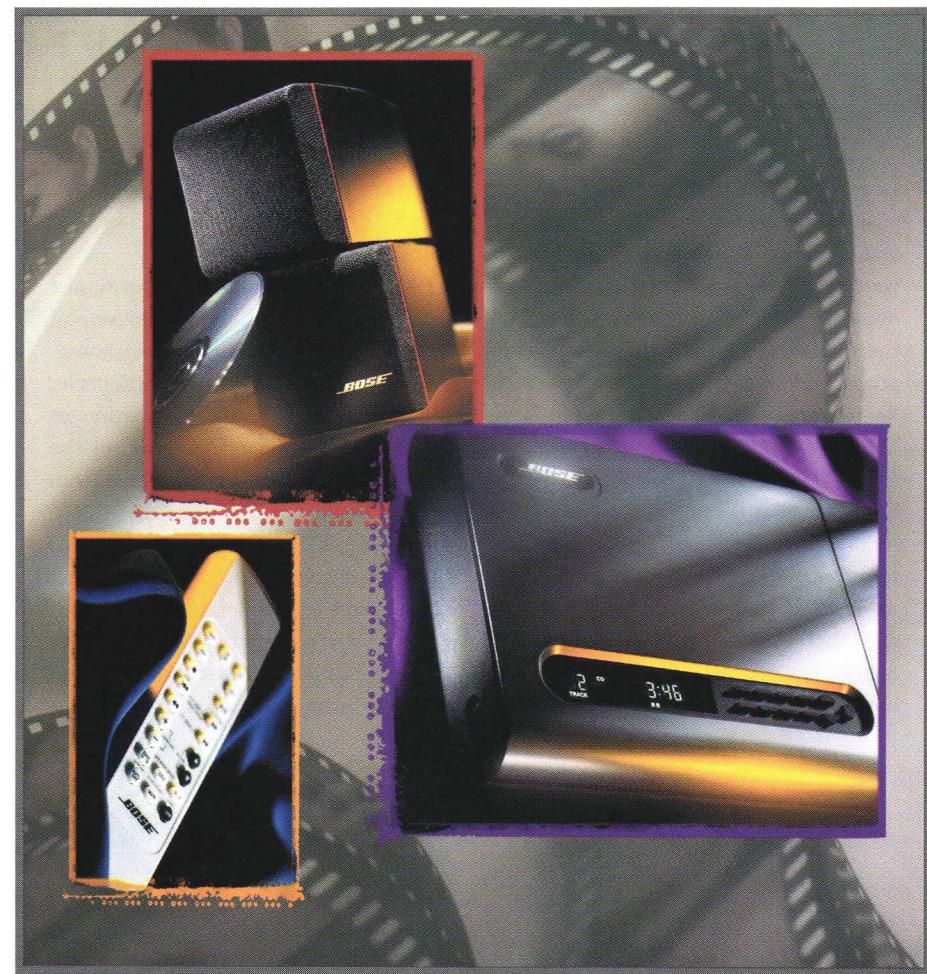
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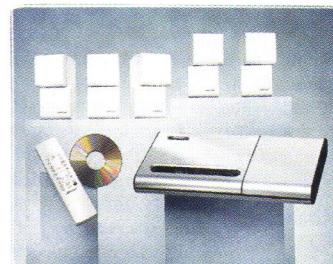
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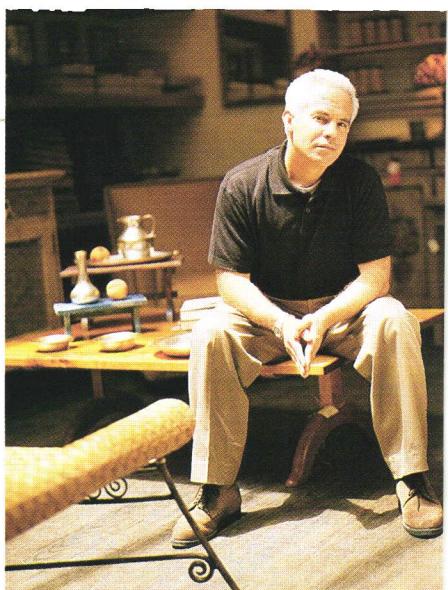
## THE BUSINESS OF BLISS

### THE RISE AND FALL OF SANTA FE CHIC

Lou Sagar has weathered the backlash against weathered furniture. The owner and founder of Zona—the stores that were synonymous with the southwestern decorating craze of the 1980s—has seen the market for Navajo rugs and Pueblo pottery dry up like a puddle in the desert. So, theoretically, his new coffee-table book, *Zona Home: Essential Designs for Living* (HarperStyle, \$50), should already be passé. That it's not is a tribute to his retail savvy and timeless, soulful approach to interior design. "If I had stayed southwestern I'd have been out of business," says the forty-two-year-old Sagar, who opened the original Zona (as in Ari-zona) in SoHo in 1980, and now has branches

in Aspen, East Hampton, Florence, and Tokyo. "Zona was never really based on Santa Fe anyway."

Even though this sounds like revisionist history, it's clear that the Zona philosophy, which is based on mythologizing household objects and bringing the outdoors in, has allowed Sagar to adapt his stores to changing tastes. "The celebration of the artisan—that was the underpinning from the very beginning," he says. "The essential principle has always been that the customer is interested in the information inherent in the product, the story about its roots. That's allowed me to go out into the world and bring back things from all over." In the early years, those things



**SOUTHWEST PASSAGE** Sagar discovered, abandoned, and now reconsiders Santa Fe style.

came from the American West: sand-cast bronze wind-bells from Paolo Soleri's studio in Arizona, and painted furniture by Jim Wagner of Taos.



#### 1980

Stocked with 300 sand-cast bronze wind-bells (then \$12 to \$150) made by Paolo Soleri in Arizona, Zona opens in New York City.

#### 1981

After vacationing in the Southwest, Ralph Lauren produces a Santa Fe-inspired women's collection featuring flounced chamois dresses and suede skirts.

#### 1982

"Focus America: Santa Fe" opens at Lord & Taylor on Fifth Avenue, helping to popularize *trasteros*, which is Southwest-speak for cupboard. "In Santa Fe it's all *trasteros*," L & T's visual merchandising director tells *The New York Times*.

~  
Zona's owner, Lou Sagar, visits New Mexico for the first time. "I wanted to capture the magical quality of the adobe and bring it home to New York."

#### 1983

Arriving by helicopter, Calvin Klein visits Georgia O'Keeffe at her Ghost Ranch in Abiquiu, New Mexico, and announces, "Being there was like a religious experience."

~  
Blue Mesa restaurant, serving stuffed chicken sopaipilla and chiles rellenos opens in Chicago.

#### 1984

At the October High Point Furniture Fair, Thomasville introduces a Santa Fe line.

~  
Drexel Heritage launches its Mesa Collection.

~  
Calvin Klein hires Bruce Weber to photograph him at O'Keeffe's ranch for his menswear ads.

DeWayne Youts, who owns Tobene, a Los Angeles furniture store, changes its name to Umbrello, transforming it into a southwestern-only emporium.

~  
Arizona 206, serving southwestern cuisine, opens across the street from Bloomingdale's NY, to rave reviews.

#### 1985

Zona moves to larger quarters in SoHo. On holiday weekends, there is a half-hour wait to get into the store.

~  
Ralph Lauren Home Collection debuts with a Santa Fe bedding line, which also includes wallpaper and shower curtains.

#### 1986

Rizzoli publishes *Santa Fe Style*, a coffee-table book that codifies and sanctifies southwestern chic.

~  
Georgia O'Keeffe dies at the age of ninety-eight.

# Domestic Bliss\*

DAVID BARRY

Over the years, Zona has metamorphosed into a multicultural bazaar with hundreds of narratives: to ward off evil, there are ceramic Raku-inspired spirit masks from southern Colombia (\$19-\$58), and etched calendar "eggs" handmade in Indonesia from old stones (\$12); to store baked goods, there's a 1930s blue pie safe from Indiana (\$1,050), and a vintage tin bread box from the Netherlands (\$125); to eat on, ceramic tables hand-painted with fruits and vegetables by the Ceccarelli family in Tuscany (\$2,600 to \$6,000). "Now, you're not immediately sure where things come from," he says.

Sagar found his way out of Santa Fe because he realized early on that his cus-

tomers were not necessarily attracted to southwestern style per se but to what it evoked: vacations and weekends in the country. "Most of our customers in the eighties were buying for their second homes," he says. "That's where they were *living*." As he points out in his book, the traditional summerhouse has become a year-round getaway, where "the time spent together is of a much higher quality than what is experienced back 'at home.'"

In many ways, *Zona Home* is a guidebook for creating that laid-back weekend-house ambience seven days a week. But establishing an easygoing environment by the Sagar method is a backbreaking process. "The relaxed but stimulating

atmosphere that many people associate with Zona requires concentration and discipline," he writes. His book offers advice on everything from choosing a dining-room table to picking the right background music to displaying family photographs. "It is an amazing paradox," he continues, "that in order to create an atmosphere that feels casual (which in turn tends to make people feel more comfortable), you have to maintain formality and order in your environment."

He also preaches patience. "I encourage people not to be impulsive when shopping," he says. "I think people are getting hip to the idea that it takes time to create a home."



## 1987

The Georgia O'Keeffe centennial exhibition opens at the National Gallery of Art in Washington, D.C.

DeWayne Youts opens a branch of Umbrello in Santa Fe.

Distant Origin, which *7 Days* magazine calls a "Zona Clone," opens in SoHo.

Zona opens in Tokyo.

## 1988

*The New York Times* reports that the bleached steer skull "is becoming the decorative object of choice in many urban interiors."

Ralph Lauren introduces a western furniture collection with many southwestern fabrics.

The *Spiegel Catalog* features Santa Fe-inspired furnishings under the headline "How the Southwest won us over."

Zona Clone #2, Americana West, which is dubbed "the Seaman's of the Southwest," opens in SoHo.

## 1989

Pottery Barn features \$45 "adobe" rugs.

Zona's Sagar goes on buying trips to Bali and Thailand.

Umbrello in SoHo changes its name to Portico Home.

Drexel Heritage discontinues its Mesa Collection.

## 1990

Ralph Lauren (finally) introduces a full-fledged Santa Fe furniture collection.

Portico Home begins selling Shaker- and Mission-style furniture.

Zona opens in Aspen.

## 1992

Thomasville discontinues its Santa Fe collection.

DeWayne Youts closes Umbrello in L.A., and stops selling southwestern crafts in his Santa Fe store, replacing them with Asian and European designs.

## 1993

Zona opens in Florence, Italy, and East Hampton, New York.

## 1996

Zona starts selling 1950s steel office furniture. Lou Sagar begins to reconsider Santa Fe.

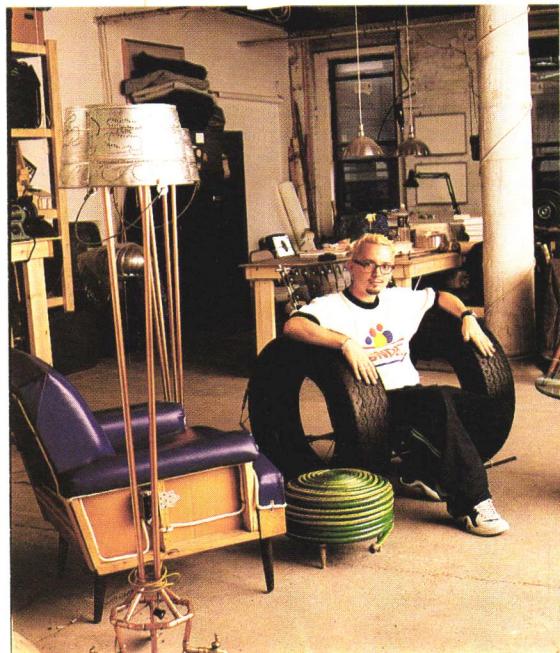
# Domestic Bliss\*

## HOME ECONOMICS

"I'M TEETERING ON THE BORDERLINE," says Rodney Allen Trice, but he's not referring to his studio in a dicey Brooklyn neighborhood. "To the art world what I do is design. To the design world, it's art."

Trice started making his distinctive furniture—which incorporates such icons of domesticity as garden hoses, faucets, washtubs, and colanders—when he moved to New York from Pennsylvania eight years ago. "I had lived in a dorm for four years and I wanted a real apartment with real furniture," he says. "But I couldn't afford what I wanted so I started making my own." Supporting himself as a graphic designer during the week, on weekends he would transform teakettles into lamps, shovels into bookshelves, and suitcases into medicine chests. Friends suggested he try selling his pieces (which range in price from \$250 for a lamp to \$3,500 for a rocking chair). Two years ago, he showed at the International Contemporary Furniture Fair and got orders from galleries and corporate customers, including Haggar, the men's wear manufacturer. While he tries to buy his raw materials at flea markets and junkyards, sometimes he must sacrifice a perfectly good appliance to fill an order. "I killed a working toaster to make a lamp recently, and I felt really guilty."

DESIGN FOR LIVING Trice turns the ordinary—hoses, shovels, colanders—into the extraordinary.



## DEBATE

WHEN THE COOPER-HEWITT National Design Museum reopens after a thirteen-month renovation (the first phase of a \$20 million expansion), visitors will find a box of Marrakesh Express couscous and a jar of Classico pasta sauce on display in the turn-of-the-century mansion on East Ninety-first Street in New York. § "Graphic design enters the home through very eclectic paths," explains Ellen Lupton, the museum's curator of contemporary design, who organized "Mixing Messages: Graphic Design in Contemporary Culture," which runs September 17 through February 16, 1997. The exhibition, which includes more than three hundred examples of design from the last fifteen years, will examine how aesthetics, culture, and technology "mix" in contemporary graphics. One of Lupton's goals is to show how the look of books, CDs, 'zines, Web sites, music videos, T-shirts, posters, and grocery items reflects larger societal changes. § "The couscous box represents the emergence of specialty foods as a mass phenomenon, which is a contradiction in terms," she says with scholarly ambivalence, noting how the brown cardboard box and hand-blocked typography "refer to Morocco in an American *thirtysomething* way." § As for Classico, she says, "the idea is that the packaging adds value to the product. It's a jar you might save because it has an old-fashioned twist-off top and measurement lines on the side, which have no function for the product." The implication is that the sauce is homemade, "though of course it's made in a factory like any mass-marketed pasta sauce." § While Lupton venerates good design, she's wary of those who opt for style over substance. "There are people who are very serious about having coordinated products and containers in their bathrooms as a decorative statement," she says. "I'm not such a person." But even Lupton is occasionally seduced by pretty packaging. "I often buy wine based on the label," she admits.

"Tofu will be to the 1990s what yogurt has been to the 1980s"

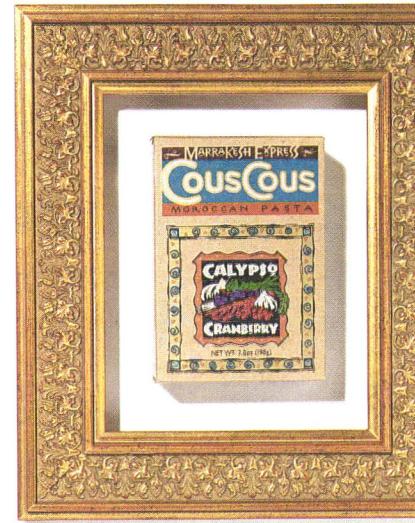
The Denver Business Journal, July 11, 1998

"The bagel is to the '90s what frozen yogurt was to the '80s"

HFN: The Weekly Newspaper for the Home Furnishings Network, June 10, 1996

"Sorbets are the yogurt of the 1990's"

The New York Times, June 12, 1996



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# Domestic Bliss\*

"Every September, when I return from my house in Maine, I want to sell my loft and go right back," says Judyth van Amringe, an artist and *House & Garden* editor at large. Last September, she did the next best thing—she began transforming part of her Manhattan loft into a seaside cottage.

When she thought about her longing for Maine, van Amringe decided it really came down to three essentials: her washing machine, her fireplace, the tides at her door. The washing machine and wood-burning stove were easy enough; she had them installed. The sense of time and tide in a landlocked loft was harder to come by. But dreamlike transformations are van Amringe's specialty, as is the joyful use of discarded items.

As it happened, not long after installing the stove, van Amringe began gorging on oysters with her friends and piling the shells on the window-sills. The next step was logical—at least to her. With the help of a glue gun, she put the bivalves to work, disguising the shiny 24-foot-high flue that came with the woodstove. When it became clear that she could never eat enough oysters to do the job, she called the Oyster Bar in Grand Central Terminal, where the supply was more than adequate.

From oyster shells to full-blown windswept seascape was only a leap of faith—and imagination. One friend sent her shells from Charleston, South Carolina. Another brought stones from a beach in Rhode Island. They found their way onto the walls—the glue gun again—along with sea spray and foam painted in ochre, blue, and green. So much for tides. Time and its passage took shape when van Amringe put some old bottles on her windowsills and encrusted them with the blown-glass seaweed she had made.

All the scene lacked was a comfortable place from which to view it. And so she painted a linen slipcover in oceanic hues and stamped it with John Masefield's lines of universal longing: "I must go down to the seas again, to the lonely sea and the sky." And she added a pillow with seaweedlike fringe, and a braided rug in shades of blue for the feet, and a butterfly-encrusted lamp to illuminate it all. Van Amringe was, she says, temporarily satisfied: "I really brought Maine to New York."

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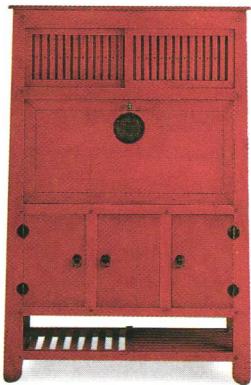
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# Domestic Bliss\*

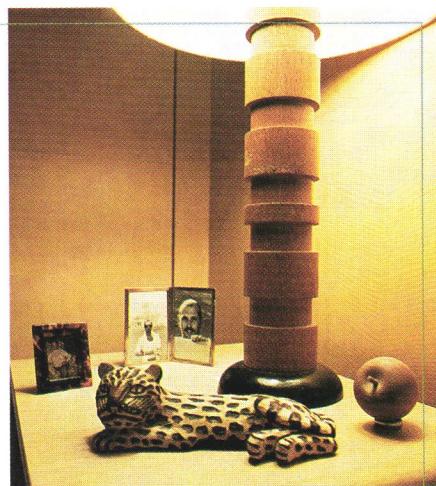
## THE STATUS SLEEPERS

RALPH LAUREN has upped the ante again—this time in the luxury linens sweepstakes, with 590-thread-count sheets. (Thread count is the number of threads in one square inch of fabric. Linens with higher thread counts are woven from finer yarns, which means the material is tighter, softer, and longer lasting.) Compared to some of the competition, Lauren's sheets are practically a bargain.

NAME	THREAD COUNT	SHEET SPEAK	PRICE FOR QUEEN SET
RALPH LAUREN <i>White Label Tate</i>	590/PSI	"A new standard of modern luxury in American bedding... Devastatingly elegant, the bed linens are made of an unprecedented 590 thread count Egyptian cotton."	\$1,300
PRATESI <i>Paradise</i>	380/PSI	"Paradise is the ultimate masterpiece of Athos Pratesi... an achievement that is both eternally beautiful and wholly unique in the world."	\$2,450
LÉRON <i>Italian Percalé</i>	380/PSI	"In an age of encroaching mediocrity, Léron is proud to offer linens that continue a tradition of luxury from a more gracious era."	\$454
PORTHAULT <i>Malmaison</i>	360/PSI	"From the beginning, Porthault linens became a favorite of discriminating fine linen devotees... When the Kennedys were in the White House, they slept on Porthault sheets."	\$682
FRETTE <i>Mimosa</i>	340/PSI	"For the world's most discerning individuals, the altars of St. Peter's Basilica...international five-star-hotels and restaurants and sophisticated collectors, from royalty to rock stars."	\$1,990
GARNET HILL <i>Embroidered Percalé</i>	212/PSI	"Breathtaking beauty. Wedding white sheets with delicate embroidered cutwork borders and scalloped edges."	\$168

## PHENOMENON

THEY'RE THE FIN-DE-SIÈCLE SINKS. AGAIN. Victorian-style console sinks are now popping up in better bathrooms everywhere—from beachfront mansions to the Chambers catalogue. "It's our best-selling sink by far," says Joe Passero, the chairman of Klaff's, a mammoth, seventy-five-year-old home-design store in South Norwalk, Connecticut, where Cesame's Belle Epoque, below, is "selling like hotcakes." Introduced seven years ago in the United States by Cesame, an Italian manufacturer, the sinks—which have vitreous china bowls—come in single- and double-basin versions. And their popularity is no mystery to Passero, whose store sells more than ten thousand bathroom sinks a year. "They combine the feel of a pedestal with the convenience of a countertop," he says. "Most traditional pedestals don't have all that space, which people today demand."



LUCA TROVATO

## THE FIRST THING I SEE WHEN I OPEN MY EYES?

"There are people who wake up in a happy mood and people who wake up in a cranky mood. I belong to the former category. A new day is always the beginning of an adventure, the chance for a change; at the same time, it represents the continuity of life. Maybe this is also the reason why, next to my bed, there is a small parchment table by Jean Michel Frank, on which, more or less unconsciously, I have 'stored,' not at random, some objects that are the first that I see when I open my eyes in the morning.

"There lies a little wood panther that I bought in a market in Nairobi, which reminds me of escape, of free time, and also of my affinity for felines. Next to that is a perfumed wood apple that shows my sensitivity to the 'world of the nose': I adore good, natural, fine, spiced perfumes, incenses, but also the delicacy of frangipani, jasmine, peony. The place of honor on my night table is occupied by a portrait of my mother, the most important person in my life, my point of reference even today. My sentimental side is demonstrated by another object that I leave every night on my table before I fall asleep and that I like to see when I wake up: the gold bands that I always wear on my ring finger and show my deep affection for the dear people who are close to me all day long, even if they have passed away.

"The objects of my awakening end up with the watch that I often change because when I change it, I feel regenerated: with the design of a watch, I like to 'redesign' my wrist and also to think about reinventing time."

GIORGIO ARMANI  
fashion designer

KENNETH WILLARD

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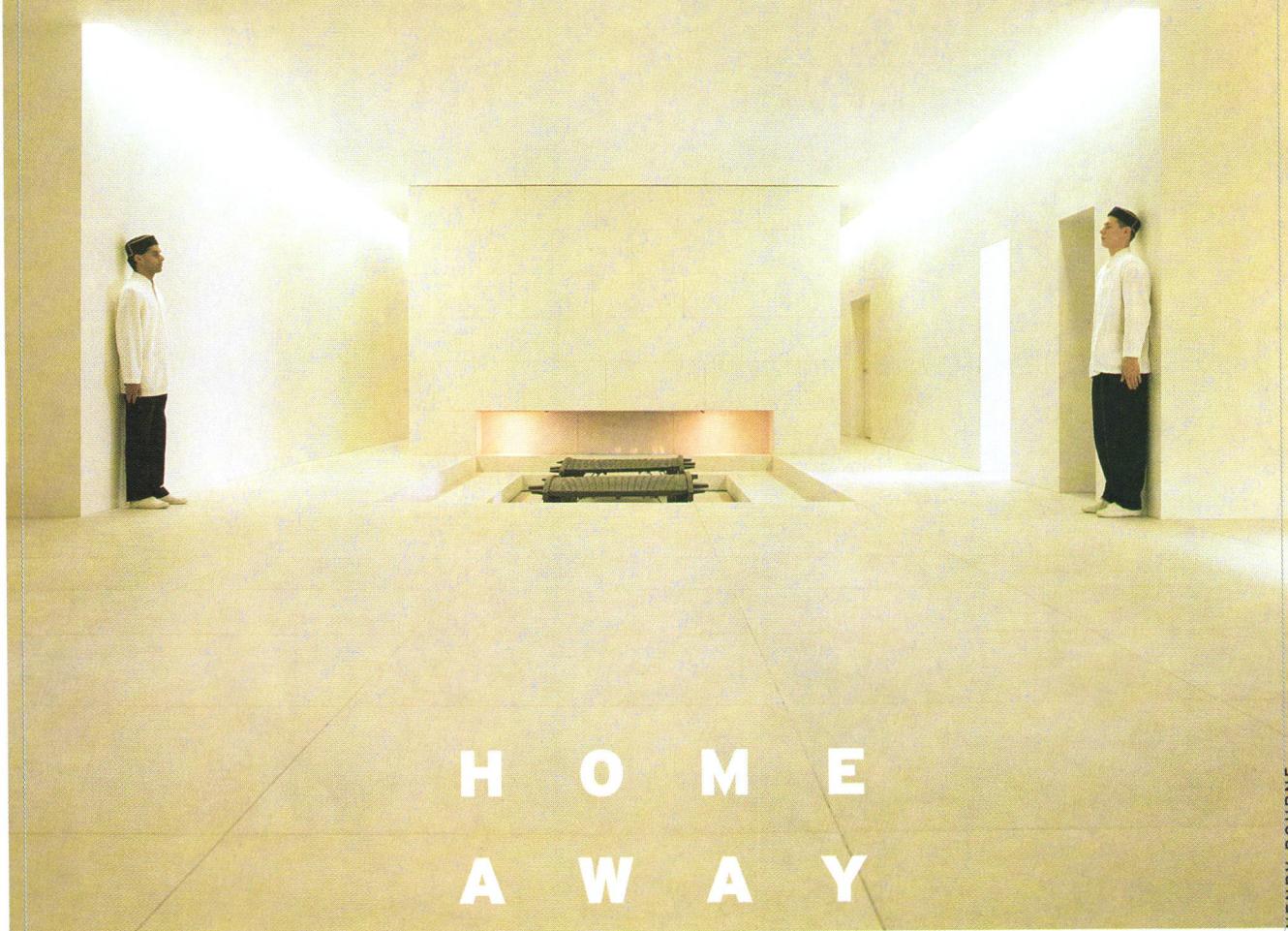


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# Domestic Bliss\*



HENRY BOURNE

## HOME AWAY

"There's a feeling that you might be in an ancient pyramid, but it's very cozy," says Anouska Hempel of her new hotel, the Hempel. Located within five 18th-century town houses in London's slightly sleepy Bayswater section, the hotel is sure to wake up the neighborhood, if not the rest of Europe. Working with the team of young architects she assembled, Hempel spent three years on the project (while running her other businesses: a couture house and Blakes Hotel, which she opened in South Kensington in the early '80s). "It's taking complete minimalism into the future," she says. "It's about living in a space that didn't have to be cluttered with contrived artifacts. So that you can have a space clean, beautifully formed and lit. It's about the proportions of the walls, about huge slabs of stone and how they meet. But it's mixed up with a little Oriental touch, to provide luxury. And there's a Western eye—we have all the high-tech stuff—but that's all hidden away. It's a very controlled environment."

FROM  
HOME

BY JAMES REGINATO

FLAMES FLICKER ACROSS WIDE-MOUTHED "FLOATING" FIREPLACES IN THE LOBBY. "IT'S A CONTROLLED FIRE," SAYS DESIGNER ANOUSKA HEMPEL OF THE HEARTHS IN WHICH GAS STRIPS RUN UNDER BEDS OF NONBURNING SHELL GRIT.





# EMANUEL

EMANUEL UNGARO

BLOOMINGDALE'S HENRI BENDEL NEIMAN MARCUS NORDSTROM SAKS FIFTH AVENUE

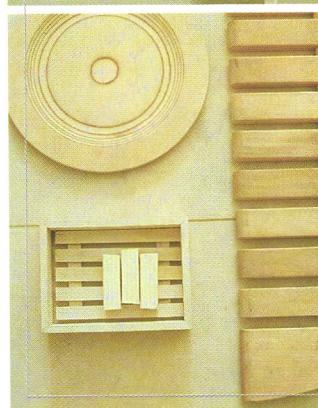
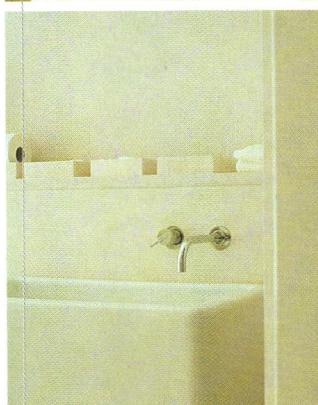
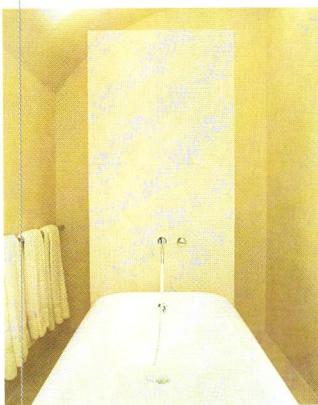
IN MEMORY OF OUR DEAR FRIEND RICO PUHLMANN

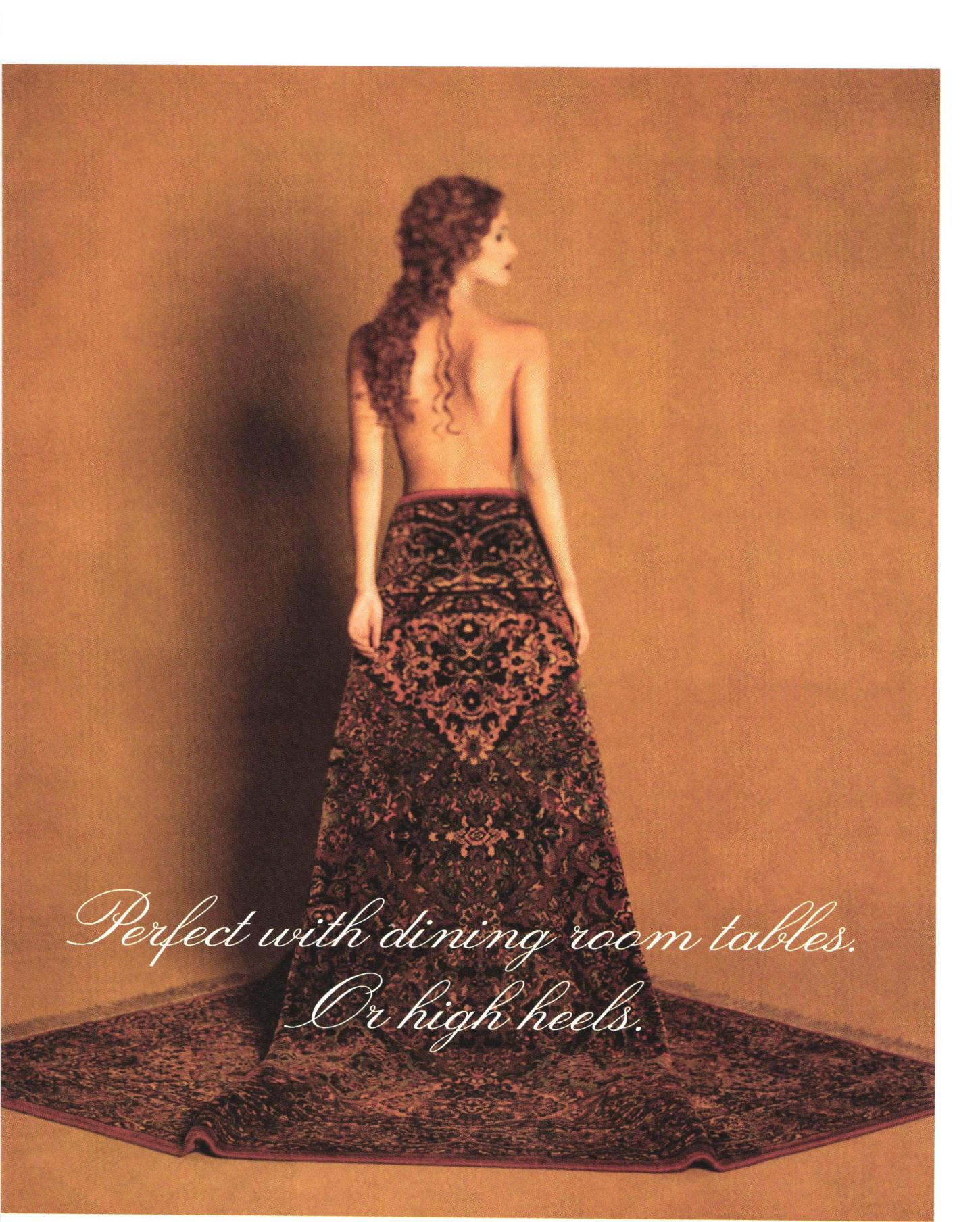
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THE HOTEL'S 52 ROOMS AND SUITES ARE INDIVIDUALLY DESIGNED. "LEO'S DEN," A DUPLEX SUITE, RIGHT, OFFERS A BED LIKE A LION CAGE SUSPENDED FROM THE CEILING. "THE WHOLE THING ROCKS A BIT. IT'S LIKE BEING IN A CRADLE," SAYS HEMPEL. "KARELIA," BELOW, RIGHT, FEATURES A TOWERING FOUR-POSTER BED. ALL ROOMS COME EQUIPPED WITH MOBILE PHONES, FAX MACHINES, AND WHITE LINEN SHEETS. RATES RANGE FROM \$300 TO \$1,200.



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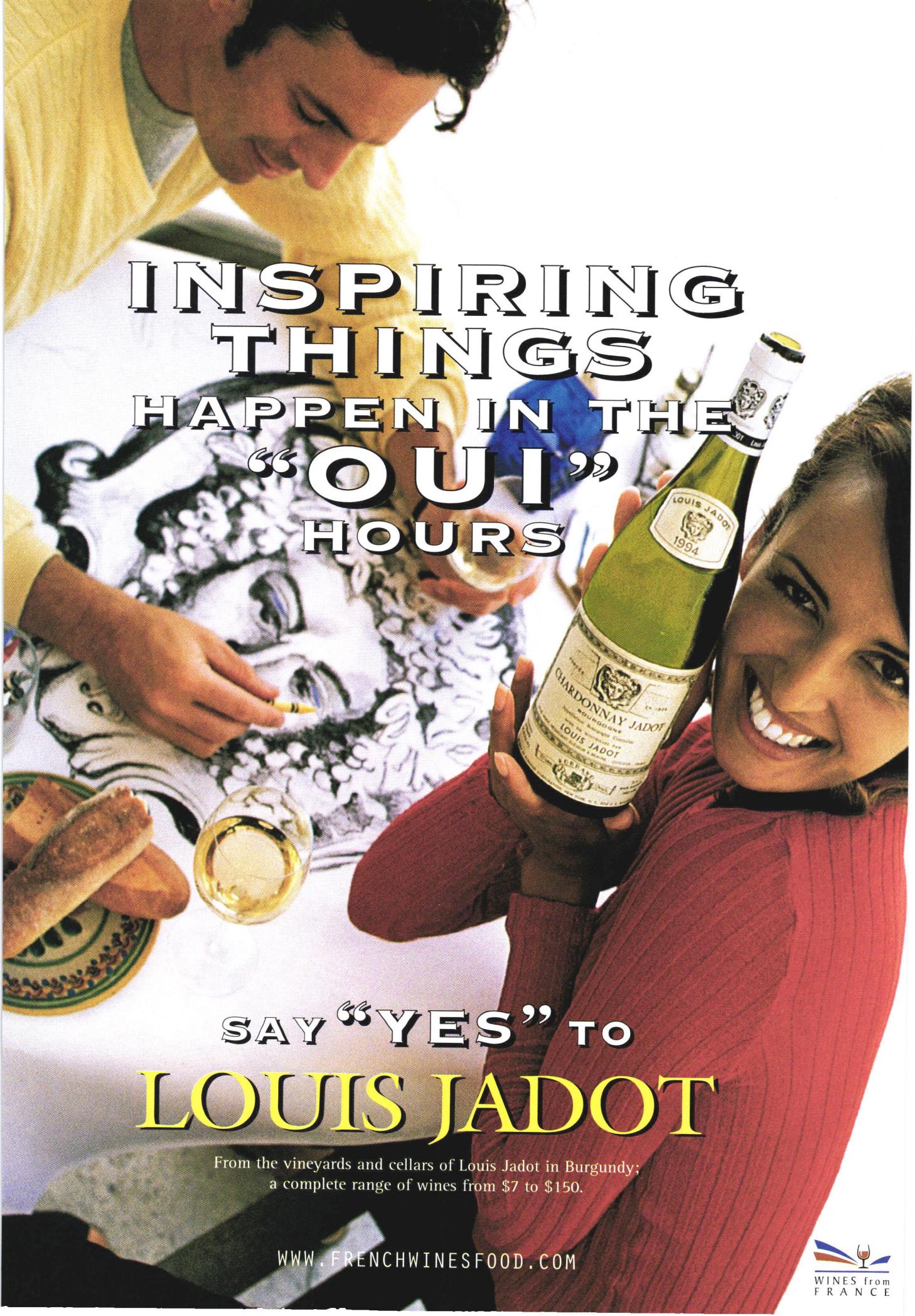
"IT'S KIND OF A THEATER OF FOOD," SAYS HEMPEL OF I-THAI, THE HOTEL'S BASEMENT-LEVEL RESTAURANT, WHOSE CUISINE IS ITALIAN-THAI. GERMAN-BORN MICHAEL HRUSCHKA, WHOM HEMPEL PLUCKED FROM BANGKOK'S ORIENTAL HOTEL, PRESIDES IN THE KITCHEN. HEMPEL HERSELF EXERCISES STRICT CONTROL OVER THE FOOD PRESENTATION—AND PACING. "THE IDEA IS TO KEEP A CONSTANT FLOW OF SMALL GOODIES. DUMPLINGS ARE COMING AND GOING THE WHOLE TIME. ROWS OF CANAPÉS ON DARK GRAY SLATE WILL APPEAR."

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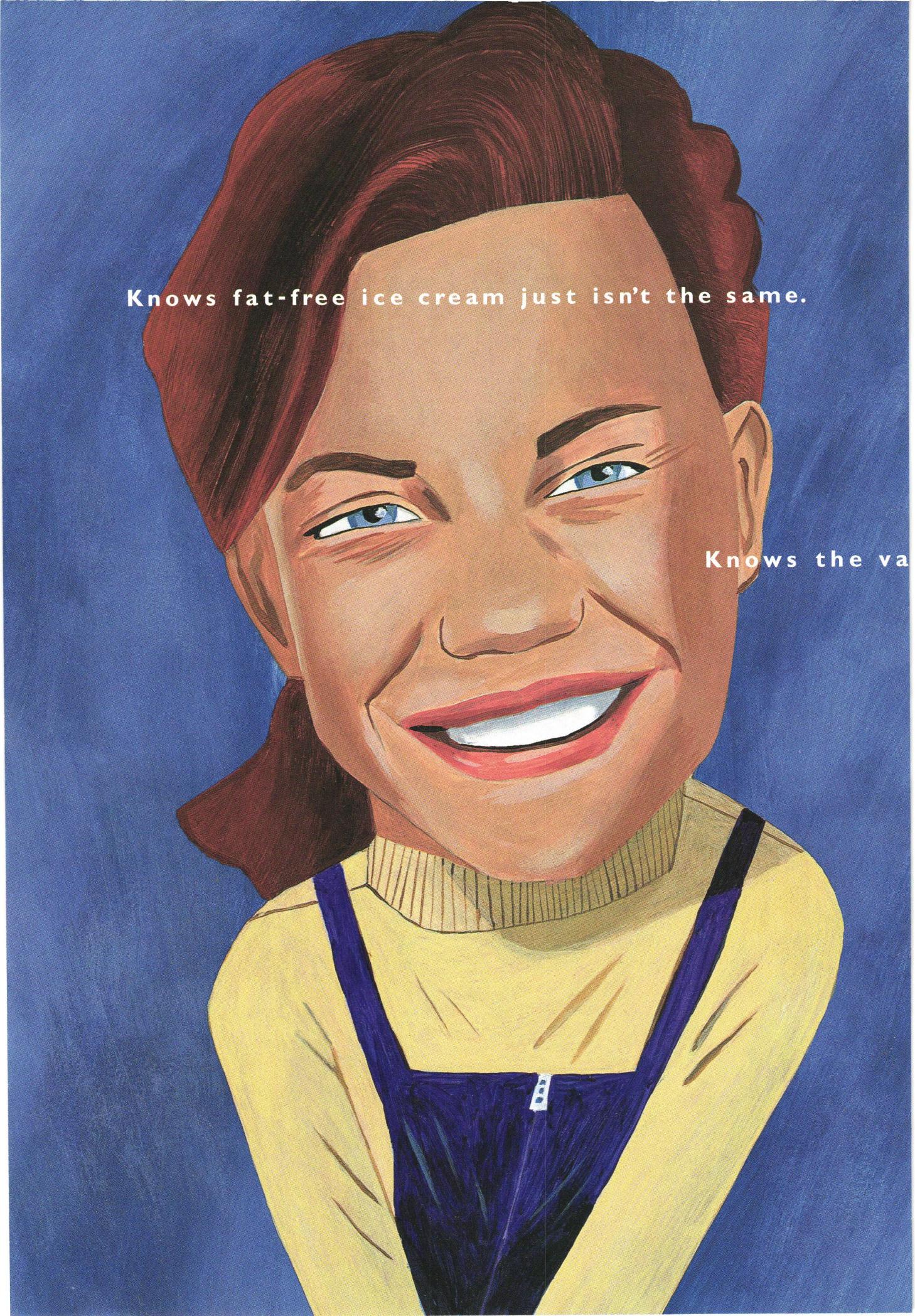
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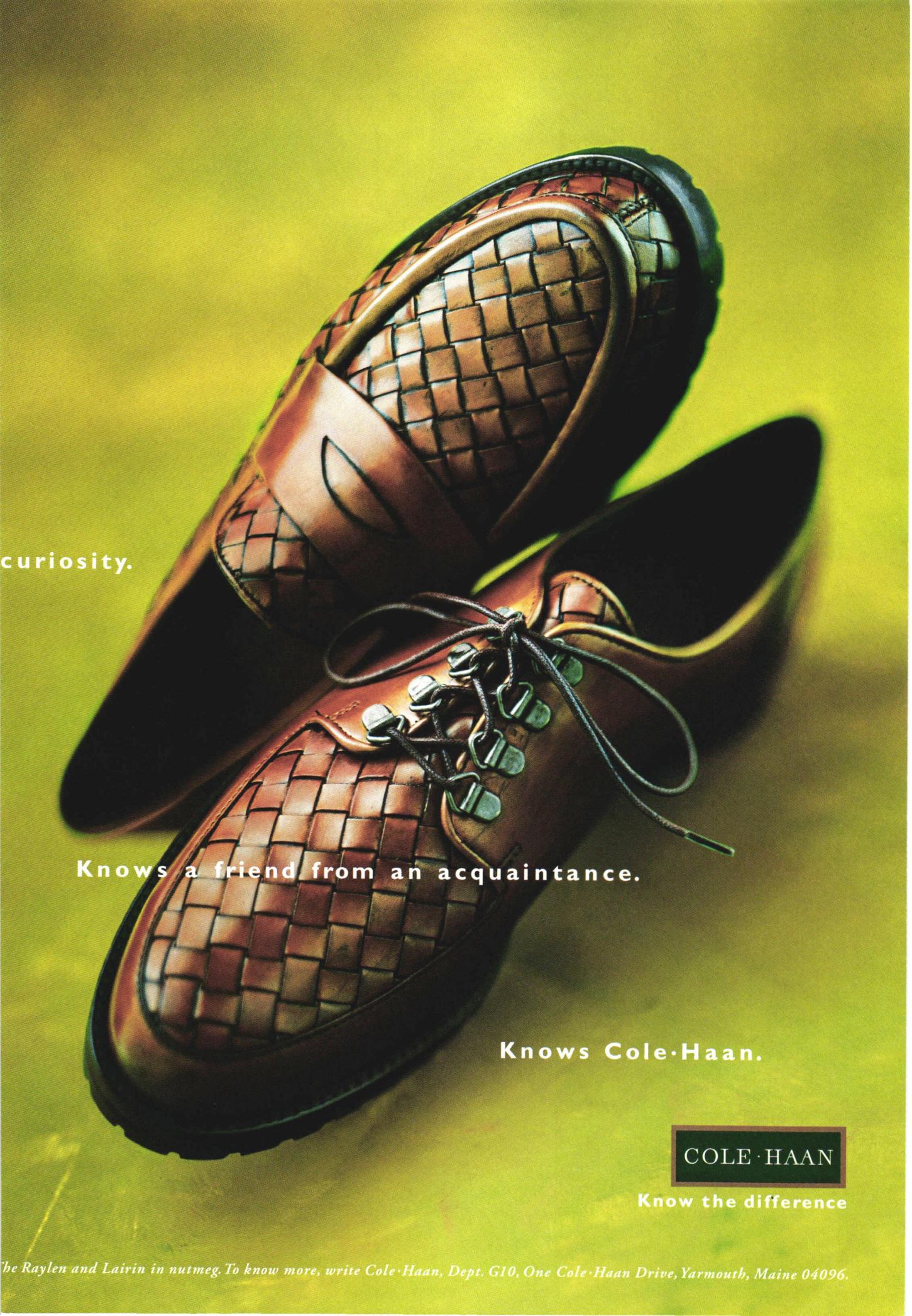
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A stylized illustration of a woman with voluminous, wavy red hair. She has a warm complexion and is smiling broadly, showing her teeth. Her eyes are light-colored and have a gentle expression. She is wearing a yellow ribbed turtleneck sweater over a dark blue pair of overalls. The background is a solid, vibrant blue.

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# Sticks & Stones

## Mickey for Mayor?

Disney's new town may be so perfect

it's a nightmare **BY MICHAEL POLLAN**



PHOTOGRAPHS BY TODD EBERLE



LIKE THE TRADITIONAL American towns it is supposed to emulate, the new Disney-built town of Celebration, Florida, has its own school and post office (zip code: 34747), its own parks and downtown shopping district. It also has its own town hall—unusual for a new development. But you can see at a glance that Celebration's is no ordinary town hall. True, it's got the obligatory white columns out front, the ones that have stood for democratic values in American architecture since Thomas Jefferson. But there are *fifty-two* of them, so many that you can scarcely find the building's door for the shadowy forest of posts obscuring it. Architect Philip Johnson has managed to transform a lucid symbol of American civic life into an image of obscurity, even bewilderment.

Ordinarily it wouldn't occur to me to ask who owned a town hall, but by the end of a recent visit to Celebration, which is rising as swiftly as a movie set on five thousand acres of sandy palmetto swamp a few miles south of the Magic Kingdom, I'd begun to wonder. So I checked with Tom Lewis, the Disney executive many people call "the mayor" of Celebration; since the town is unincorporated, it will have no elected mayor. "Like all the commercial real estate downtown," Lewis told me, his amiable drawl unruffled by even a hint of self-consciousness, "the town hall will be owned by us."

What Disney is attempting at Celebration is nothing less than the reinvention of the American town, and its success will depend in no small part on whether Americans are prepared to accept such Disney innovations as a corporately owned town hall. The \$2.5 billion project represents a departure for Disney—its first foray into residential real-estate development. And yet it seems perfectly in keeping with company tradition. Walt

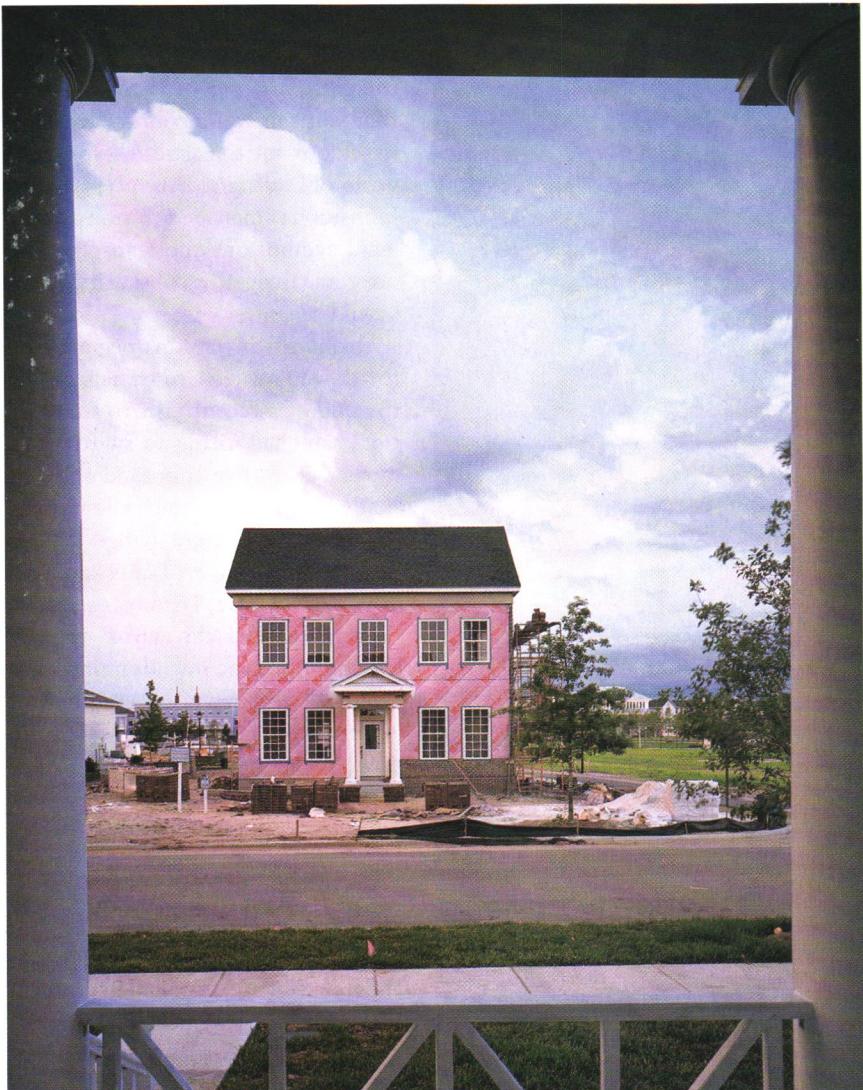
**SET PIECE** More than 100,000 people passed through the façade of Celebration's preview center. Behind it, in a series of trailers, Disney representatives offered information about real estate in a fantasy town.

## Sticks & Stones

Disney's original dream for EPCOT was not for a theme park but for a high-tech residential community of twenty thousand that would serve as a model to America—a shining city on a hill—and the company has cast Celebration as the fulfillment of the founder's vision. Already the town has the eyes of the world upon it, and could soon join the

wager that community can be designed and manufactured by an entertainment company. So far, Americans seem eager to sign up: five thousand home buyers entered a founder's day drawing last November (on the eighteenth, Mickey Mouse's birthday) for the right to purchase one of the first 350 home sites; eventually the town will have a population of 20,000.

The prospective buyers I met were



short list of exemplary planned communities that have helped to shape our landscape and society: Riverside, Levittown, Reston, Columbia, Seaside.

All of these great suburban experiments have been pushed along by a stiff utopian breeze, as each has offered an answer to the dreams and hungers of its time—for the pastoral life, for safety, for privacy. What Disney believes Americans are hungering for today is "community," and it is Celebration's breathtaking

uniformly dazzled by the promise of Celebration. They were sold on the school: an innovative public-private partnership in a state with a reputation for dismal schools. They were sold on the sense of neighborhood: it "looks like the kind of place where you'd almost feel like bringing your neighbor a pie," a young mother from Pennsylvania told me, echoing a brochure that spoke of neighbors "who'll bring a casserole over when you move in." But most of all they

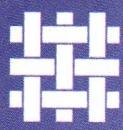


MR. DISNEY'S NEIGHBORHOOD Privacy is at a premium in a community where lots are narrow and deep; houses are set back no more than 30 feet from a typical street, above. An unfinished midsize "village house," left.

were sold on the idea of living in a town constructed and controlled by Disney itself, one of the most admired corporations in America. "They won't ever let it fall apart," a Long Island mother of two told me. "Disney's got too much riding on it."

How does a corporation go about transforming a few thousand acres of sand into a living community? I found Disney's answer on display in what was then the preview center, a series of glorified construction trailers tucked behind a billboard depicting a generic old-fashioned house. Nearly 100,000 visitors have already passed through the exhibit on the "cornerstones" of Celebration: Education (in addition to the public school, the town will have a Disney-funded Teaching Academy run in conjunction with Stetson University); Health (a health campus designed by Robert A. M. Stern will be operated by Florida Hospital); Technology (a fiber-optic network will link residents to the school, health campus, and their neighbors); and Place.

This last is of course what Disney knows how to do best: designing a physical environment expressly to generate a sense of wonder or nostalgia or, in this case, community. As might be expected, the company assembled a veritable dream team of architects to design its new town. Robert Stern and Jaquelin Robertson drew up the master plan, with early contributions from Andres Duany, Elizabeth Plater-Zyberk, and Charles Gwathmey. Downtown Celebration, a handsome grid of brick-paved streets giving onto a man-made lake,



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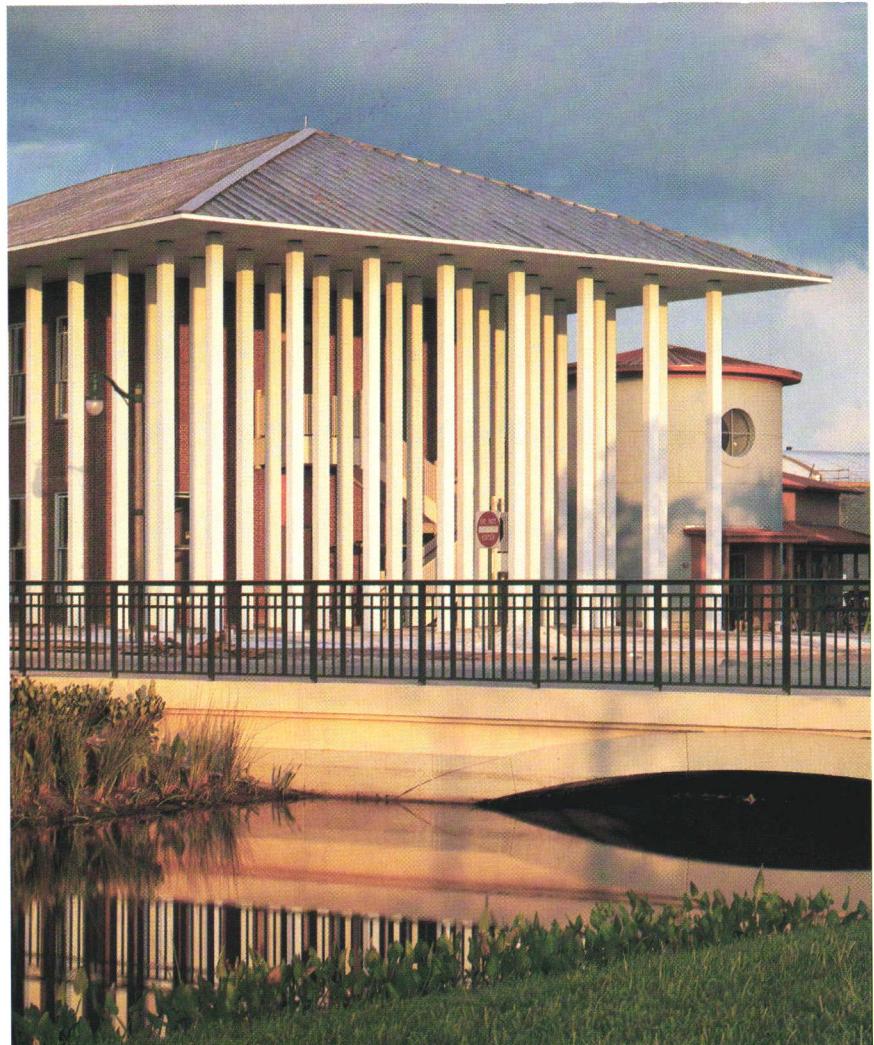


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## Sticks & Stones

will have charming "background" buildings by Stern and Robertson, and a handful of striking "signature" buildings by Johnson; Michael Graves (the post office); Robert Venturi and Denise Scott Brown (the bank); Cesar Pelli (the movie theater); and the late Charles Moore (the permanent visitor's center).

The town plan takes its main elements from the tenets of the New Urbanism, the planning movement that seeks to remedy suburban sprawl by returning to the high-density town-planning concepts of pre-1940s America. The central premise being tested at Celebration is that a sense of community can be created by dramatically shrinking the private realm of the home while at the same time expanding the amount and quality of "public" spaces. Celebration offers a broad range of housing, from \$570-a-month apartments to \$875,000 estate homes; but even the grandest houses are sited on the same loose grid of relatively tiny lots (90 feet by 130 feet for the "estates") in order to put downtown in easy walking distance for



TOWN HELL Philip Johnson's town hall, above, a shadowy image of civic life. An obelisk, left, marks the entrance to corporate offices by Aldo Rossi.



everyone. Instead of spending their leisure hours at home in their big yards, residents will presumably walk to the numerous parks scattered through town or to the town pool, golf course, or nature trails. The automobile has been dethroned: instead of sweeping, high-speed arteries feeding the three-car garages that devour so many new suburban housefronts these days, Celebration's roads are relatively narrow and right-angled, and the garage has been relegated to the back of the house, where it is accessible by a service alley.

The design rules governing Celebration's physical environment are spelled out in a minutely detailed and thoughtful pattern book. Its purpose is to establish a streetscape, modeled on old American towns like Charleston, that will itself foster neighborliness. The pattern book stipulates the setbacks for houses (a scant thirty feet or less), the design of picket fences, the height of stoops, and the depth of porches. Taken together, these traditional elements are supposed to make Sycamore, Honeysuckle, and Teal the sort of streets where neighbors keep an eye out for one another's kids, and where residents will want to stroll on a summer's evening, striking up conversations with the porch-sitters along the way. The pattern book also delineates the six historical house styles allowed at Celebration (Classical, Victorian, Coastal, Colonial Revival, Mediterranean, and French), specifying every conceivable detail of their façades, from

the permissible colors of window treatments (white or off-white) to the correct relationship of columns, capitals, and entablatures.

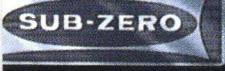
What is perhaps most surprising about the traditional façades you see at Celebration are the decidedly modern interiors that stand behind them. One of the project's early accomplishments has been to get top architects to work closely with production builders, who perhaps know better than anyone exactly what the American home buyer is willing to pay for. Today that includes spacious interiors organized around open plans, cathedral ceilings, great rooms off open kitchens, and palatial "owners' retreats" (evidently the "master bedroom" has been deemed politically incorrect) with ornate marble bathrooms as big as some Manhattan apartments. At first the builders were skeptical that you could shoehorn so much house behind a tasteful colonial façade, while the architects held their noses at the prospect of having to try. But by making the houses considerably more deep than wide, the builders discovered a way to offer a marketable



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## Sticks & Stones

house plan without sacrificing a pleasantly scaled streetscape.

As Disney executives like to remind visitors, it takes more than good architecture to build a community; hence Celebration's emphasis on education and health. The company also has plans for various Disneyesque schemes to foster community spirit, including "Celebration Traditions"—an orientation program for new residents modeled on the workshops new Disney cast members attend to get "pixie-dusted," Disney speak for indoctrination. Residents will also be able to participate in computer-networked brainstorming sessions designed to develop the shared values that make up a living community.

Self-government is of course a somewhat more traditional activity Americans have found useful in forging not only a "sense" of community but the thing itself; the New England town meeting is the classic example. Yet self-government is definitely not one of the cornerstones of Celebration. A visitor to the town hall will find no conventionally elected officials, but a somewhat bewildering array of



BUILD IT AND THEY WILL COME  
Front Street in downtown Celebration  
overlooks a man-made lake and public  
marina. Sources, see back of book.

quasi-governmental bodies, including the Osceola County Sheriff's Department; the Community Development District (a Disney-controlled entity that maintains the infrastructure and picks up the trash); and the Celebration Residential Owners Association. It appears that the governance of this traditional American town will be somewhat less traditional than its architecture.

So who's really in charge here? I found some answers in the "Declaration of

Covenants," a thick looseleaf binder of legal documents that all Celebration homeowners must sign; the covenants function a bit like a town's bylaws. As in most planned communities today, the key political body is the homeowners' association, charged with maintaining the common areas as well as with legislating and enforcing rules. The covenants enumerate the dozens of rules that will govern life at Celebration: a family may hold only one garage sale a year; no more than two people may sleep in the same bedroom; residents may display a single 18-inch-by-24-inch political poster for up to forty-five days, provided it comes down within two days of the election; no changes to landscaping without permission; no parking of residents' pickup trucks, mobile homes, or boat trailers out front; no TV aerials or satellite dishes visible from the street; and the board of the Owners Association may forcibly remove any cat or dog it deems a nuisance. It all sounded a tad authoritarian for my taste, but these were the homeowners' own rules, so who was I to say? Self-government, right?

Wrong. Because the deeper I waded into the "Declaration of Covenants" the clearer it became that the Celebration Residential Owners Association was, despite its name, a creature of the Disney Company. Typically, total control of a homeowners' association passes to the homeowners after all the units are sold; this will not be the case at Celebration. According to the association's bylaws, the Celebration Company has reserved *indefinitely* the right to "disapprove any action, policy or program of the Association." And those bylaws and covenants may not be amended without the permission of the Celebration Company. In many planned communities, homeowners' associations have had to sue developers for broken promises or defects in construction; the covenants at Celebration will make this difficult, if not impossible, since the developer can essentially veto any action of the association.

I showed the documents to Evan McKenzie, a nonpracticing attorney and



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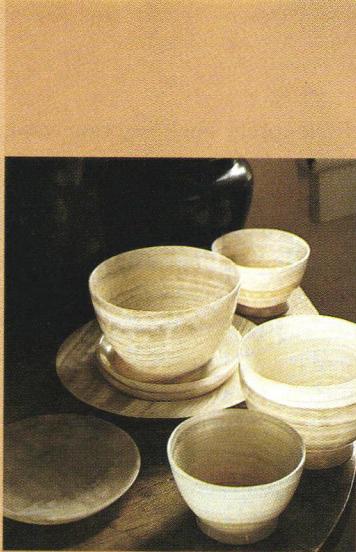
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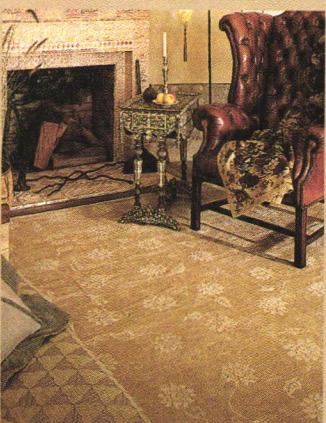


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## Sticks & Stones

political scientist who has represented homeowners' associations, and is the author of a book about them called *Privatopia*. "This is unheard of," he told me. "The homeowners are powerless against the association and the association is powerless against Disney. I can't imagine anything more undemocratic—it's absolute top-down control."

My last afternoon in Orlando I drove back to the preview center, thinking I would spring my discoveries on the prospective home buyers rocking on

the back porch. Their reaction was not at all what I'd expected. In fact, everyone I spoke to was *delighted* to hear that Disney planned to retain control of the town. "Who's going to do a better job of running it—Disney or some government?" a young woman named Penelope asked; the question was purely rhetorical. "Disney at least is accountable. They've got their image to worry about." As for the preponderance of rules, everyone agreed this was the best way to uphold property values. "If you don't like rules, don't come," said Edwin Schafer, a young police officer from near-

by Kissimmee. "You're always going to get some bad apples. But Disney's got a big thumb; they'll be able to take care of any problems."

I tried raising the specter of Big Brother. "Well, you probably do have to be a little passive going in," said Donna Smith, a mother of two from Long Island. Julia Schafer, Edwin's wife, smiled: "Big Brother's not so bad!" Chimed in her husband, "As long as you get along with him." When I asked Edwin if he saw a tension between the demands of freedom and community, he eyed me darkly: "Freedom to do *what?*" I was starting to feel like a bad apple myself.

I probably don't have to mention that no one I met at Celebration was particularly troubled by the idea of a town hall owned by a corporation. Or by the fact that Disney effectively controls two of the three votes on the board of the "public" school, and that, working through its homeowners' association, Disney will be running the show at Celebration until . . . well, until it doesn't want to anymore.

For now Disney's corporate interests rhyme splendidly with the interests of Celebration's homeowners. But that may not always be the case. The company, which after all is accountable only to its shareholders, could decide to get out of real estate; the residents could start bridling under the rules. Disney, which certainly understands Americans, understands that though the will to self-government—that venerable American tradition—may be quiescent just now, it is apt to flare at any time, even here. That is why the company has gone to such trouble to make sure the "community" it is creating at Celebration remains powerless. Someday a Celebration resident, ticked off about some Mickey Mouse rule or other, is going to rise up from his porch rocker and march himself downtown, there to stage a little protest on the steps of the town hall. He may be surprised to find out he needs the company's permission.

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"Sticks & Stones" is a regular column about man-made places. Contributing Editor Michael Pollan's next book is *A Place of My Own: The Education of an Amateur Builder* (Random House).



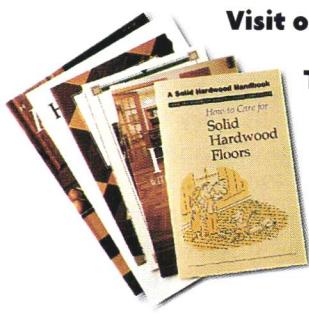
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# Blueprint Peak Form

Hagy Belzberg's dramatic hillside house in Pasadena

is a real cliff-hanger **BY WENDY MOONAN**



PHOTOGRAPHS BY MICHEL ARNAUD · STYLED BY ANNIE KELLY

A LITTLE MORE THAN a century after a group of gentlemen farmers from Indiana founded Pasadena, California, two new Hoosiers arrived in town. In 1988, Joe and John Dumbacher, twin brothers, bought a modest house on a steep hillside covered with peppertrees and Aleppo pines. The land had uninterrupted views of the snow-capped San Gabriel Mountains across the valley and of the Rose Bowl below. The twins thought they would build on a vacant lot adjoining the house, creating a compound where each would later raise a family.

The Dumbachers, licensing and merchandising executives (John Dumbacher is with MCA/Universal, Joe is with the

Guess Home Collection; both are accomplished painters), thought they wanted a traditional house, "maybe Spanish Colonial," as Joe recalls. They both admired the mansions built in Pasadena around 1900 that were used as winter escapes by such wealthy eastern and midwestern families as the Huntingtons of New York (railroads), the Busches of St. Louis (beer), the Wrigleys of Chicago (chewing gum), and the Gambles of Cincinnati (soap).

By 1991, after interviewing nearly a dozen architects, the

**OPEN HOUSE** Sliding glass walls let Joe Dumbacher paint on the terrace in the open air. The space is like a breezy loft.



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## Blueprint

twins settled on Hagy Belzberg. Three months after earning highest honors from Harvard's Graduate School of Design (a master's of architecture, with distinction), Belzberg was working for Frank Gehry, the Pritzker prizewinner.

"I told the Dumbachers I'd never built anything before," he recalls. "All I had to show was my school portfolio."

formed the Belzberg Design Studio.

Belzberg's idea for the difficult lot (the previous owner had thought it impossible to build anything there) was to drop a cuneiform-shaped building into the switchback. "It had the same proportions," he explains. "The house appears to be literally slipped in." It would be an upside-down house, with the public rooms on the top floor. A prowlike terrace would be cantilevered

neighbors asked the Audubon Society to declare the land an endangered quail habitat. Quail do roam the hillside—along with mule deer, coyotes, and great horned owls—but it turned out the quail-breeding grounds were in no danger from the Dumbachers or their designer.

Eventually, the twins got their building permit. The neighbors sued. "We don't want to drive by a new house," one neighbor told Joe. Fed up, the twins ordered the bulldozers to excavate the site. The lawsuit was dropped. Then came the construction, a two-year struggle. Belzberg was forced to build a 35-foot-high, 1.5-foot-wide cement retaining wall with steel rods to stabilize the hillside. "We built the house with our blood," he says.

The switchback required the architect to design the house with three different façades, as all sides are viewable from the road. At the top of the switchback, where you park and enter the house, there is a glowing, silvery sheet-metal façade with no windows. "It's a reflective surface to disallow any idea of what to expect inside," Belzberg says. "It is meant to add to the drama."

The interior comes as a total surprise. "It's like a gift," he says. "You open the door and are presented with a platform for viewing. Don't forget, the house was designed to watch fireworks." The top floor contains all the public rooms in one loftlike space. No walls divide the kitchen, dining area, and living room

(the plumbing, heating, and other service functions are relegated to a utility core). Sliding glass walls open to catch the prevailing breezes, which are scented with pepper and pine.

Light streams in across the pale maple floor. A long Douglas-fir beam cuts a diagonal across the 14-foot-high ceiling, culminating at the terrace, the focal point of the house.

The view is of a canopy of trees and the peaks of the San Gabriel Mountains. "All the neighbors' houses are strategically blocked out," Belzberg says. There's no need for curtains, even on the two lower floors, which have three bedrooms, two baths, a home office, a studio, and a three-car garage.



The twins said they didn't mind. They like taking risks. They explained that what they most wanted was a house for entertaining, particularly on the Fourth of July to view the spectacular show of fireworks at the Rose Bowl.

When the architect saw the Dumbachers' land—a pie-shaped piece sandwiched between the upper and lower streets of a switchback on a steep canyon road—he envisioned a bold, contemporary L.A.-style house. "I told them a traditional house would be inappropriate. The site was too dramatic," he says. "I took a chance, I was twenty-seven."

He got the commission. He soon quit his job at Frank Gehry's firm—a coveted spot for a new graduate—and

**PARTY HOUSE** A wedge was cantilevered over the hill to create a platform for viewing the annual July 4 fireworks display at the Rose Bowl in Pasadena.

over the hill. "I wanted to push the house as far over to the view as possible," Belzberg says.

*GA (Global Architecture)*, a prestigious Japanese journal, found the plans so imaginative that it published them. But the neighbors hated the project. The twins threw a cocktail party to meet and show them the plans. They objected anyway.

A year's worth of city council hearings ensued. The neighbors signed a petition demanding that the mayor revoke the lot-line adjustment. He didn't. The



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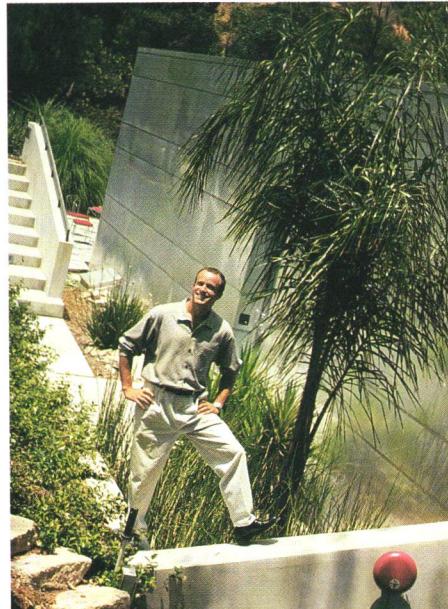
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## Blueprint

After nearly two years, the Dumbachers are still decorating the house—mostly with their own paintings. “We were out of money for a while,” Joe jokes. On weekends, the brothers scout for vintage pieces like their 1964 George Nelson sling sofa and a 1940s lamp once used in an operating room.

Their favorite antiques are two chairs their aunt bequeathed them. They are lightweight, comfortable wooden folding chairs with pale leather seats and backs that lace up by hand.

Other items are recycled. The guest vanity is a pasta-warming saucepan that



**TREEHOUSE** Behind the façade designed by Hagy Belzberg, above: a sleek kitchen and a spacious bedroom with metal furniture and a Dumbacher painting. Sources, see back of book.

Belzberg rescued from the Beverly Hills Hotel and Bungalows during its recent renovation. A Navy-issue glass-fronted medicine cabinet displays their late aunt’s collection of pre-Columbian statues. The patio chairs, now restored, are from a Pasadena garage sale.

Improvisation was the order of the day. Belzberg fashioned floodlights out of electrical conduit wire. To show the street number on the entry façade of the house, the twins created Roman numerals with aluminum door handles (I, II, III, IV). Belzberg scouted for large stainless-steel sinks at a restaurant supply store.

Today, Belzberg and a partner, George Wittman, are busy building several other projects. While Belzberg insists it’s too soon to pinpoint his style, he admits he is a serious student of mid-century Modern Los Angeles architecture, especially that of Rudolph Schindler and Richard Neutra. He is also quite taken with the bold forms of the avant-garde Dutch architect Rem Koolhaas, who was teaching at Harvard when Belzberg was a student there.

But finally, Belzberg seems to be most inspired by L.A.’s peculiar landscape. He says he learned the concept of site integration from the late architect

Frank Israel, a fellow professor at UCLA who became a mentor. “Frank Israel taught me to focus on site, not style,” Belzberg says. “Rather than force geometry on nature, I try to let the site be part of the architecture.”

Though the Pasadena house may be Hagy Belzberg’s first, it could end up being one of his most memorable—a bold and ingenious response to a switchback in a rustic California canyon.

*“Blueprint” is a regular column about architecture. Contributing Editor Wendy Moonan has written for Architectural Record, The New York Times, and Harper’s Bazaar.*

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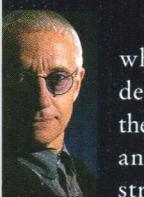
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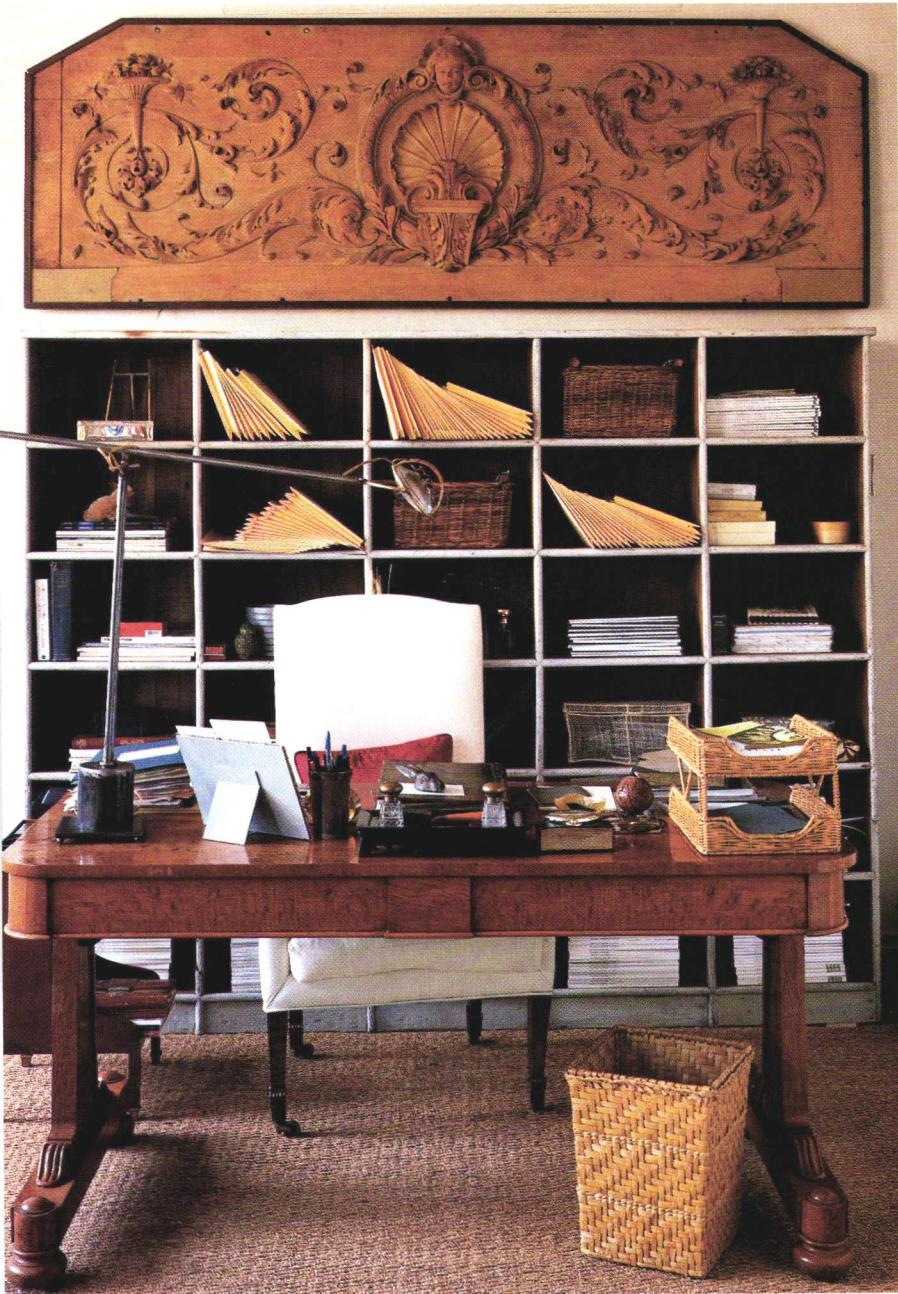
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# Sketches

## Runaway Bunny

The office of a decorator in demand establishes a fast pace

BY SUZANNE SLESIN



PHOTOGRAPHS BY ANITA CALERO

DESPITE ITS EXPOSED PIPES, cast-iron columns, and open-beamed ceiling, Bunny Williams's new office in a loft on Manhattan's Upper East Side has felt like home ever since she moved in last March. Her recipe for stylish comfort is straightforward: "Take a simple modern space in an industrial building and strip it down to its elements. Keep the back-

HIGH STYLE AND LOW An elaborate overdoor panel from an 18th-century French château hangs above a chicken coop. The desk is an English Regency library table.

grounds plain, and make allusions to the architecture," says Williams, who is the kind of person to keep her file folders in a chicken coop and her array of marble samples in an antique sideboard. Williams, fifty-one, is ebullient, and when she says, "I love the sound of old wood," or "I'm mad for ceilings," you know she means it.

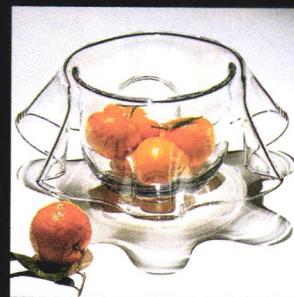
Decorating is the only ambition Williams remembers having during her childhood in Virginia. Named Bruce (after her mother) Boxley Blackwell and nicknamed Bunny by her father, Williams says her goal was to get to New York as soon as possible. Since women in her milieu were not expected to have a career, she was obliged to make a detour to a junior college in Boston before finding a job at Stair & Company, a Manhattan antiques dealer. Tagging the furniture shipments there helped form her view that "the essence of a room is the objects in it." Two and a half years later, Williams moved to what eventually became the firm of Parish-Hadley Associates. For twenty-two years, until she opened her own business in 1988, she was, she says, a "secretary, coordinator, shopper, decorator." An entrée into the homes of the firm's clients persuaded her that "great houses were about the way people lived in them. Decorating is only part of it."

The versatility of Williams's office—one minute it looks and feels like the leading decorator's office it is, the next, it has the enviable warmth of a friend's house—is indicative of the range of Williams's talents. "Simple spaces are more satisfying," she explains. "They become a home for your books, pictures, paintings, and mementos. I don't want the decorating to be so strong that I lose sight of the beautiful things that go into it. And I don't ever want to be typecast."

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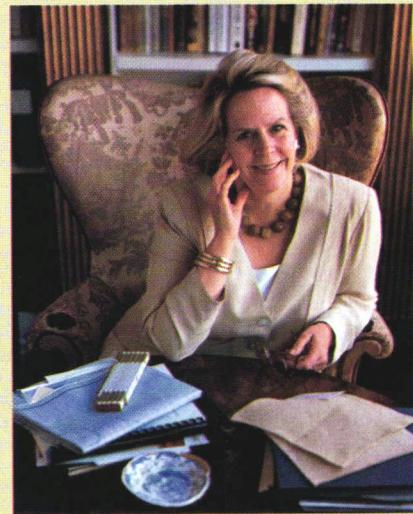
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**COURAGE AND CONVICTION**

"The furnishings are traditional, but they are arranged in a nontraditional way," says Williams, shown below in a corner of her new office. Near the entrance, left, she has grouped an antique leather sofa, a contemporary area rug by English designer Allegra Hicks, and a dramatic antique walnut-and-gilt mirror she bought in London. The mirror is suspended from a brass rod, a system Williams favors for its flexibility. "It gives people an idea of how to hang pictures, and still be able to move them around if necessary," she says.



**A** GENEROUS SPIRIT  
The beams in the large open space of the loft, right, remain exposed for dramatic effect. Mirrored panels were introduced into the structural columns to give them a lighter feel. The openings between the rooms are deliberately generous. "A seven-foot-high door is ordinary," Williams points out. "An eight-foot-high door is a lot more exciting." The original wood floors have been painted in a two-tone stripe that accentuates the contemporary feeling of the space. Fabric samples are stored in an antique, mirrored cabinet.

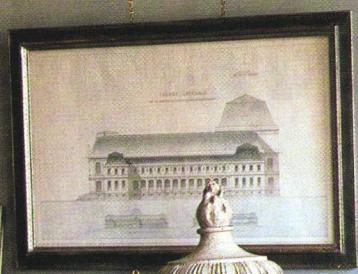


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**B**EAT-LAID PLANS The conference room has been given the look of an elegant but witty dining room. The thick gray paint on the walls was applied with a spatula. Fifties chairs with their original tapestry fabric surround an antique library table. The chandelier was adapted from a painted ceiling ornament.



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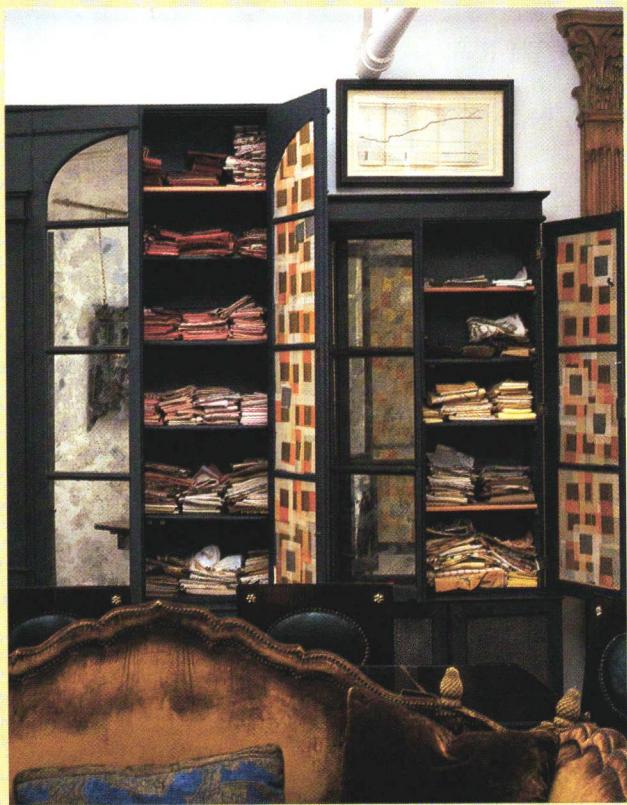


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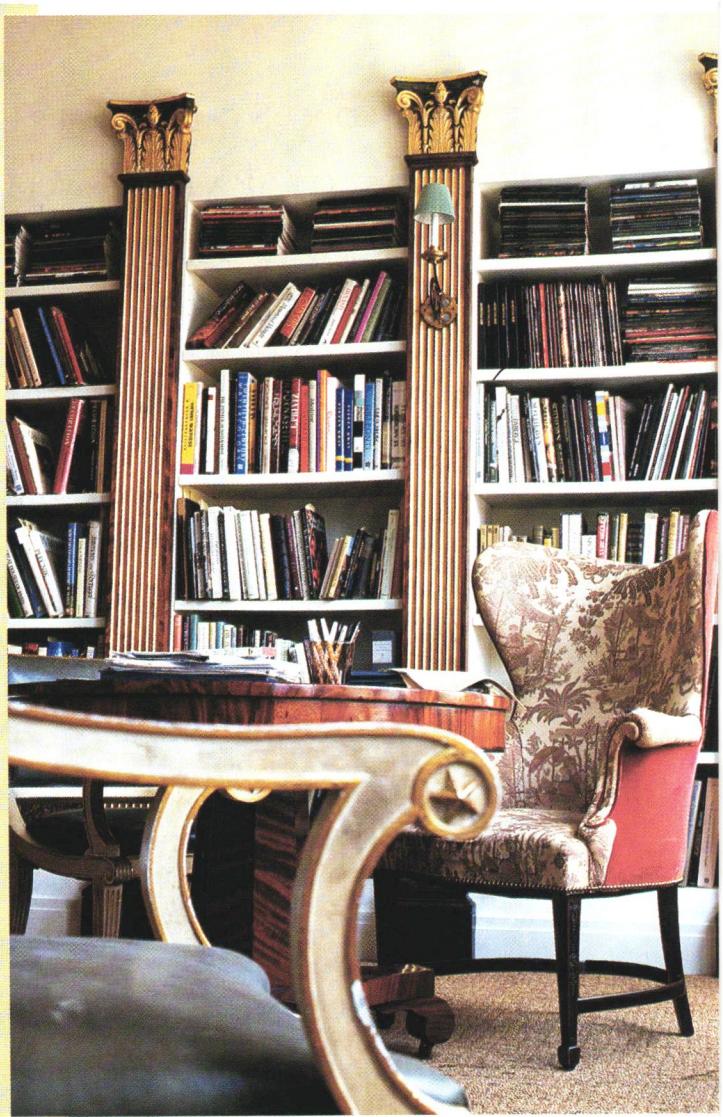


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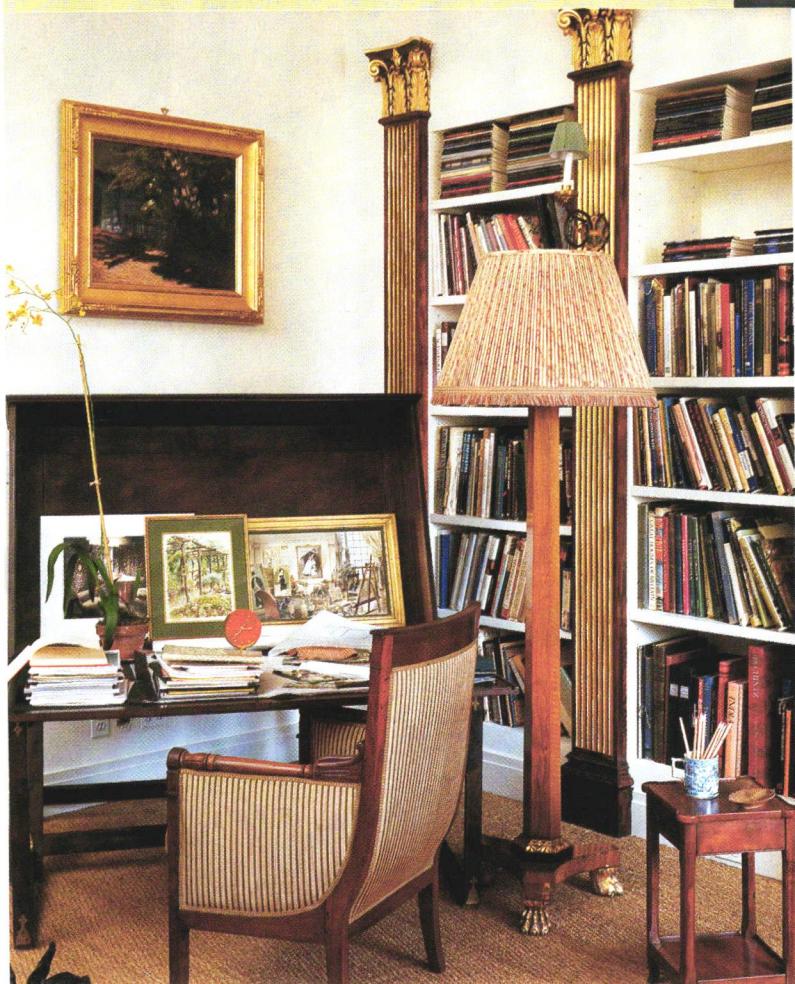
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**F**ABRIC FILE Samples, organized by color, are stored in an old cabinet with rice-paper-lined doors. Williams likes the patina of the worn Venetian velvet on the sofa.



**P**UTTING UP A FRONT Williams found the fluted, gilded columns in a barn in Maine long before she moved into her new office. They were useful in giving a finishing flourish to a library wall constructed of Sheetrock boxes and adjustable shelves. "This is something anyone can do," she says.



**N**EWFOUND COMPANIONS An unexpected mix of textures and styles is one of Williams's signatures. A Directoire bergere covered in a Schumacher cotton-blend cozies up to a 19th-century English campaign portfolio table. A softly pleated fabric shade tops an 1870 English floor lamp. ☀

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# Only Collect Still Alive, Still Hip, Still Kagan

He started out in the '50s with Eames, Nelson, and Knoll,  
and Vladimir Kagan is still at it

BY RICHARD BUCKLEY



PHOTOGRAPHS BY ALEXANDRE BAILHACHE

THE CARD, signed "Vladimir Kagan," read, "You'll be glad to know you have a real one." Shoe designer Patrick Cox realized the cryptic message referred to a sofa in his London store, but he couldn't believe it had been left by the Vladimir Kagan. Later that day, when Kagan paid him a visit, Cox says he was surprised to find himself standing in front of an icon, a man who, as Cox describes him, "broke ground as a designer in the fifties, and is still hip."

Vladimir Kagan is, in fact, a living legend. Because he started out with other mid-century design luminaries such as Charles and Ray Eames, and George Nelson, people are often surprised to

find that he is alive. "Isn't that amazing?" Kagan chortles. It's even more amazing to find that at sixty-nine he is still designing furniture for five manufacturers, as well as producing the Vladimir Kagan Classic Collection, a selection of his designs from the fifties and sixties.

While some people have been quietly buying his furniture for many years now—both Andy Warhol and Robert Mapplethorpe owned pieces—and while his furniture can be found in several museums, Kagan's work is currently poised for a major revival. Donna Karan and David Lynch have bought pieces; so has party designer Robert Isabell. What these people are responding

AERODYNAMISM  
Four Kagan classics, clockwise from top:  
Tri-symmetric coffee table (1952);  
sculptured walnut pull-up chair in tortoise leather (1953); contour chaise on Plexiglas pedestal (1967);  
unicorn side chair on aluminum pedestal (1960).



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## Only Collect

to has as much to do with Kagan's influence on the history of interior design since the 1950s as it does with the quality of his pieces.

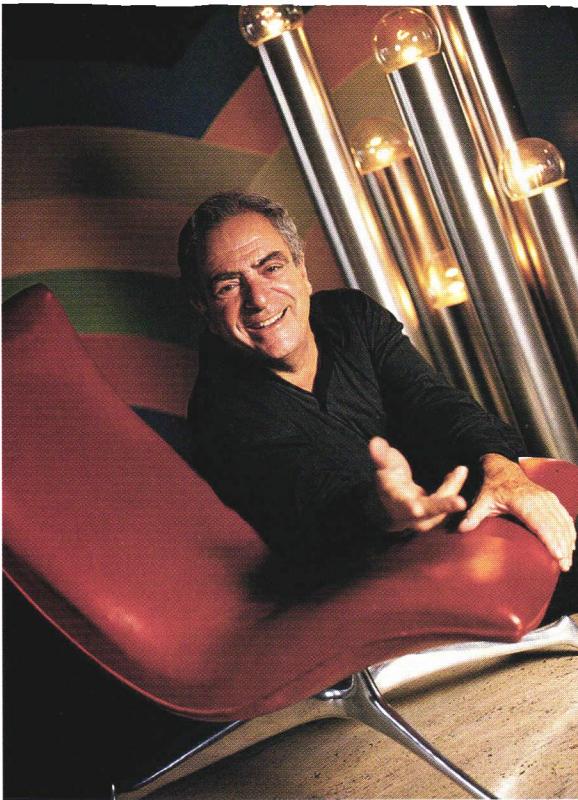
"When I came into the business," Kagan recalls, "a sofa was a seven-foot-long piece of straight furniture, and a living room had a sofa and two chairs on either side and perhaps two more facing it. It was a staid, static room arrangement. I wanted to disorient the interior space and move it all away from the wall and free the walls for artwork." He called his concept "interior landscaping." We know it more familiarly as sectional seating.

Many of Kagan's original clients were art collectors or dealers, and the evolution of his designs owed something to the demands of abstract expressionist art. His large curved sofas were meant to be pulled away from the wall, making it possible to sit on them and gaze comfortably at canvases as large as those by Mark Rothko or Jackson Pollock.

"It is a brilliant, spatial architectural device," says Barbara Jakobson, a collector of twentieth-century furniture who owns a Kagan sofa that came from a Walter Gropius house in Massachusetts. "If you look upon furniture as some intimate version of architecture then Vladimir Kagan of that period is most satisfying."

The "organic, sculptural modernism" of Kagan's work in the early fifties gave way to an "architectural minimalism" (his terms) by the end of the decade. Fascinated by cantilevered architecture, his new designs were counterbalanced structures. "I liked working with negative spaces," he explains, "that is to say, the part which disappeared became part of the design element to me." His works from that period, such as the chairs and chaises perched on three rather than four cast-aluminum legs, which he calls "tri-symmetric," are marvels of aerodynamic engineering.

Kagan's designs may have gone through several permutations, but their workmanship was always distinctive.



CONVERSATION PIT KING Kagan with six-cylinder lamp (1971) and contoured side chair (1958). Sources, back of book.

Born in 1927, the son of a Russian furniture maker who moved to Germany and later settled in New York, where Vladimir was raised, Kagan learned his craft in his father's New York shop, whose slogan was *Ehret das handwerk*, "Honor the Craftsman." "I always designed toward the skills of my workers rather than the capability of the machine," he says. While the romance of machine-age technology and mass production influenced many masters of postwar furniture design, Kagan's designs were frequently custom-made and in some cases one of a kind.

Given the current vogue for mid-century home furnishings, Kagan offers collectors value for their money. But Kagan, old or new, it should be noted, does not come cheap. Galleries sell Kagan chairs and chaises at prices anywhere from \$1,500 to \$5,000, depending on the condition and design, cocktail tables between \$1,800 and \$2,000, and an original sofa can sell from \$3,000 to \$20,000. Nick Brown, a dealer based in Maine, recently offered a rare suite of Kagan patio furniture—four "freewheeling" hammocks, a lazy Susan table with four side chairs, and two lounge chairs—for \$9,600.

No matter what the cost, there is no shortage of buyers. "When we do get it," says Diane Rosenstein of the Russell

Simpson Company in Los Angeles, "it goes in a blink." Kagan's sofas are often difficult to find, but the gigantic ones can sometimes be difficult to sell. Thomas O'Brien of Aero in SoHo says he had one L-shaped piece that was so large the only way the store could get it up to a client's apartment was to put it on top of the freight elevator. It was known around the store as the "boomerang sofa," because every time it was sold it would come right back. Clients just couldn't get it into their homes.

Asked if the fact that Kagan is still making many of his old designs has any influence on the market for the older pieces, the response among dealers was unanimously no. "It never does," says Larry Weinberg of Weinberg Gallery in SoHo.

"There are some people who simply want the earlier production." "There is a difference," says Mark McDonald of New York's Gansevoort Gallery, "between the kind of person who is shopping with a decorator and is playing with a space and someone who wants something period." Diane Rosenstein agrees. "To a collector there is a difference," she says, "between an old George Nelson cabinet that he produced and supervised and one made by Herman Miller thirty years later. In Kagan's case, these aren't redos. The new pieces are still custom-made in his workshop. He personally supervises their production, and the production is consistent with how it has always been done. Kagan has kept their integrity."

Kagan's integrity has not only produced a new audience for his products but this past spring, when he took a booth at the International Contemporary Furniture Fair in New York, he found himself besieged by young designers and architects asking for autographs. "They acted like I was a movie star," he says incredulously, but also with just a little pride. "How extraordinary."

**Richard Buckley** is an editor-at-large for Condé Nast House & Garden. He is at work on a book about fashion. "Only Collect" will run regularly.



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# Dealer's Choice

## The Carpet-Lover's Carpet

Oushaks are the truffles of the rug world

BY SUZANNE SLESIN



PHOTOGRAPHS BY DAVIES & STARR

FOR QUITE SOME TIME, Doris Leslie Blau has had a special, you might even say an intimate, relationship with carpets. One of the widely recognized leaders in the antique carpet world, whose Fifth Avenue showroom in New York is stocked with more than three thousand rugs, ranging from a seventeenth-century Isfahan from Persia to a 1920s English Voysey, Blau has a definite soft spot for many of her room-sized treasures. Recently, she has been particularly enamored of her cache

"Of five hundred people looking for a rug, four hundred and fifty are looking for the usual Oriental carpet with a central medallion, in a rich ruby red and navy; thirty-five are looking for a version of the classic medallion carpet; and fifteen want to be seduced by an Oushak," she explains.

The Oushak patterns, usually based on garden designs, include stylized leaves, trees, floral motifs, and, occasionally, birds and animals. Yet, like great pieces of folk art, the

**WARM AND FUZZY** Four Oushaks, from top left: the architect's plan, 14.2' x 11.7', \$40,000; water-channel, 17.9' x 11.6', \$48,500; palmettes, 12.2' x 10', \$38,500; paisley design, 16' x 13', \$57,500. Sources, see back of book.

of nineteenth- and early-twentieth-century Turkish Oushak carpets. "If I were to use the word *sexy* about a carpet," Blau says, "it would be about a Turkish carpet."

As she asks for a half dozen of the subtly hued Oushaks to be unfurled in her showroom, she continues to sing their praises. "They are sensuous. These are carpets with a sense of excitement, of passion," she remarks as she plops down on the stack of rugs and runs her hands across their surfaces. Woven in western Turkey of wool sometimes interlaced with strands of goat hair, the rugs have a silky texture. "They feel almost like teddy bears," says Blau, adding that Oushaks also appeal to her because of what she calls their whimsy. "They don't take themselves too seriously."

Maybe. But to the uninitiated, Oushaks are not quite as easy to love as stuffed toys. Blau concedes this. "They are unexpected; the colors are odd; and they are not polished." That may be the dealer's way of saying that these rare carpets reach a relatively small segment of the market, and appeal to more sophisticated buyers.

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## Dealer's Choice

apparently simple patterns are surprisingly sophisticated. "No little ditsy designs" is the way Blau puts it. One carpet, a late-nineteenth-century Oushak "in shades of oatmeal, chocolate brown, shrimp, and pale, pale orange," reminds her of an architect's master plan for a house; another, in celadon, denim blue, and pale orange, woven around 1900, has delicate open palmettes connected to one another with fanciful interpretations of water channels. Yet another, from the second half of the nineteenth century, has a pattern of birds in trees surrounded with graceful oblong-shaped frames. "Doesn't that one look as if a child came and just made his version of a big paisley?" she asks. "Aren't they just so much fun?"

When it comes to price, the condition of a carpet is, of course, a major factor. Oushaks, many of which were made to order for the Western European market, are often worn from decades of footsteps. "I happen to like that sensibility, the feeling of wear," Blau says. "Europeans tend to go along with that, but many Americans say they want something old, yet they want it to look new."

In perfect condition, an Oushak measuring about 12 feet by 15 feet costs somewhere from \$40,000 to \$60,000. "That's a rare rug, in top condition," Blau says. "Not everybody needs that. If you can live with a little wear, a rug can cost about \$12,000 less."

Unlike the finely knotted Persian Tabriz or Kashan carpets, many Oushaks are coarsely woven. "The looseness of the weave gives them a sense of lightness," she says. "When you first look at them, you might think of the geometry as primitive and simplistic. But to appreciate these rugs you have to let go of what you saw in rug books fifteen years ago." Most of the antique Oriental rugs that are familiar to us are, according to Blau, very "structured and constricting. They don't breathe." Oushaks, on the other hand, she says, are "voluptuous and don't just lie there. They flow."

Now, what more could you ask from a rug? 

"Dealer's Choice" is a regular column. Suzanne Slesin is the design editor of this magazine.

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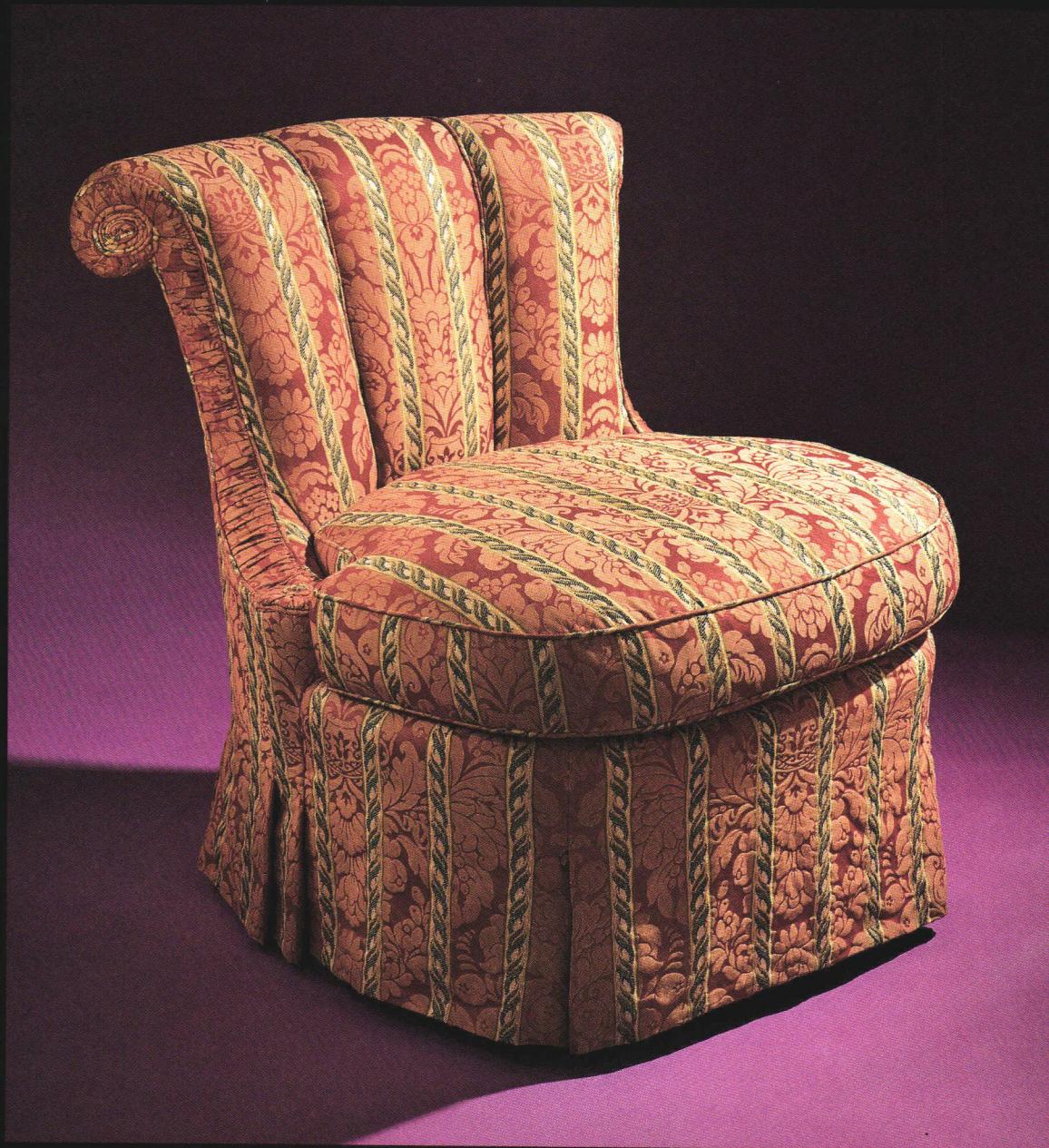
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# Home Base

## Countrypolitan

A rural house with city smarts offers Matthew Bronfman  
the best of two worlds **BY JAMES REGINATO**

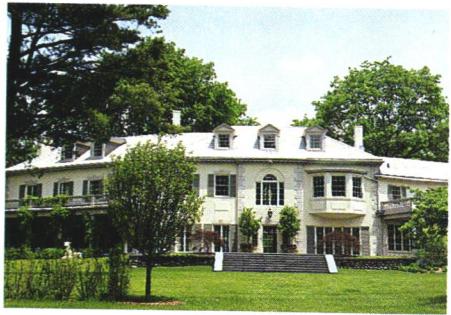


PHOTOGRAPHS BY MICHEL ARNAUD

"WE DIDN'T WANT IT TO BE particularly country, but we wanted it to be cozy," Matthew Bronfman says, describing Treetops, his upstate New York retreat. So don't look for gingham or wagon wheels. A makeover supervised by Carey Maloney and Hermes Mallea, partners of the M (Group) Inc., has given his rambling 1910 Georgian Revival house a spare, sophisticated look—but one that's still relaxed.

"It's a hard balance to achieve," observes Bronfman, who shares the house with Lisa Belzberg, an education activist. "We wanted it to be elegant enough for a dinner party of twelve around the dining-room table. But a dinner party in blue jeans. We never dress up in this house."

Since both Bronfman and Belzberg are especially busy, they didn't have time to "futz around," as Belzberg says, when it came to decorating. They closed on the property in September 1994, and decided to move in by December, an event to be marked by a party for two hundred friends and family. It's hard to say who moved fastest—Bronfman and Belzberg; their interior designers, the M (Group) Inc.; or their party planner, Robert Isabell. But everybody met the



FROM THE OUTSIDE IN Architect

Hermes Mallea added a loggia to the rear of the 1910 house, top, for symmetry. The outdoor furniture is from Brown Jordan. Mallea also added quoins and shutters to the exterior, above.



## Home Base

deadline. The move was completed and the party was a hit.

As it happened, buying the house and giving the party left Bronfman with something better than the expected headache: he found a new vocation. A scion of the Canadian liquor dynasty, who was then managing his family's investments, Bronfman had made a bet with Isabell as to what time the party would end. The loser had to take the other to dinner. Thus, over a leisurely meal, Isabell (the loser) described his monthly trips to Switzerland to work in the labs of Givaudan-Roure, one of the world's leading fragrance makers. Within a few days, Bronfman found himself sampling the essences that Isabell had brought back with him. Bronfman liked what he smelled and was intrigued by the possibility of teaming up to launch a new business.

"The attraction was multifold," Bronfman explains. "First, there was the chance to work with a creative genius. Then, there was the chance to do something new, everything from the technology used to create the fragrances to the challenge of developing a new distribution channel."

Born in New York in 1959, Bronfman studied American civilization at Williams College, then graduated from Harvard Business School. After two years working for Cadillac Fairview, a Canadian real-estate company, he started a family investment company. "We wanted to start an investment vehicle for my brothers and sisters," he says. "In three years we purchased or started five companies and eight real-estate projects."

Bronfman became a manager of one of the companies, an Atlanta-based cellular-telephone company, in 1991, after its CEO died in a rock-climbing accident. "I moved to Atlanta, and became the full-time CEO. At the time we had 23 employees. Three years later,

**CITY COMES TO COUNTRY** The living room features obelisk lamps and a pair of silver "milk cans" next to the sofas. The oil painting is by John Gibson. The sofa and curtain fabric are by J. Robert Scott. The gold-leaf curtain pole, rings, and finials are by Joseph Biunno.



## Home Base

when we decided to sell [for \$250 million], we had 275 employees, in 17 offices. It was an exceptionally interesting time."

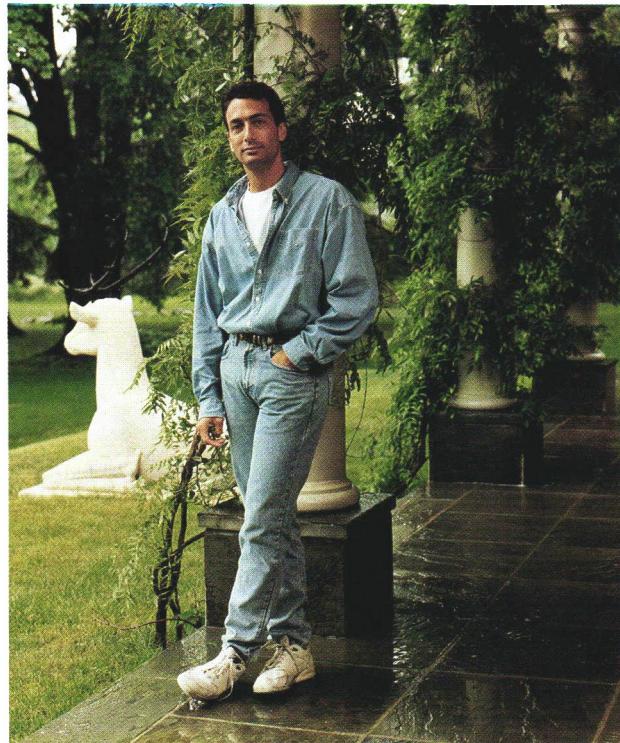
Joining up with Isabell presented Bronfman with a similar challenge. "Starting a company from scratch was essentially what I had done with the cellular company—take a great concept, hire great people, and manage through growth." Perfumes Isabell, as the company is called, has now launched five fragrances, available through Saks and Neiman Marcus, as well as through a toll-free number, and is about to introduce a line of bath products and candles.

As an entrepreneur, Bronfman is following a family tradition begun by his grandfather, Samuel Bronfman, who founded the Seagram Company. "I think that's why my father—who is an investor in Perfumes Isabell—fell in love with us," says Bronfman. "The way Robert went into the labs to blend reminded my father of the way he used to go in to the distillery and blend. After smelling our products, he said, 'They're absolutely first quality.' If there's one lesson I've learned, it's that the quality of the products is the critical element."

In general, however, Bronfman prefers not to discuss his high-profile family. "It's easy not to be taken seriously when you come from the type of family I come from," he remarks. But he does admit to being guided by the family commitment to philanthropy and by the view that people should be left alone to pursue their dreams.

Dreaming is easy at Treetops. "There was something about it I really loved immediately," Belzberg says. "It was a large house but not an overwhelming one. It doesn't feel haughty. It's comfortable for us as we grow as a family. And there's no place the children can't go." In addition to the six-month-old infant she has with Bronfman, he has two sons and one daughter from a previous marriage.

Although she also springs from one of Canada's most prominent dynasties, Belzberg confesses that having a weekend house was a completely new concept for her. "Growing up in Vancouver, no one I knew had a second home. When you live in the most beautiful city in the world, why would you want



COMING TO REST  
Matthew Bronfman, left, on the loggia, a French baroque stone stag in the background. In the entry hall, the console is supported by wood architectural elements. The late-nineteenth-century Japanese candlesticks are from William Lipton Ltd.



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## Home Base

to leave it for the weekend? The whole notion of going away for the weekend was so foreign, so I resisted it strenuously."

Maybe it was her stint in Manhattan's high-stress media world, where Belzberg produced the *Charlie Rose* show, that made her look favorably on a country retreat. As stimulating as that position was, she felt she was burning out. Fortunately, Belzberg heard about a program called Principal for a Day, in which people from all walks of life head a New York public school for a day. After chartering a foundation, PENCIL (Public Education Needs Civic Involvement in Learning), Belzberg is in her second year of running the Principal for a Day program.

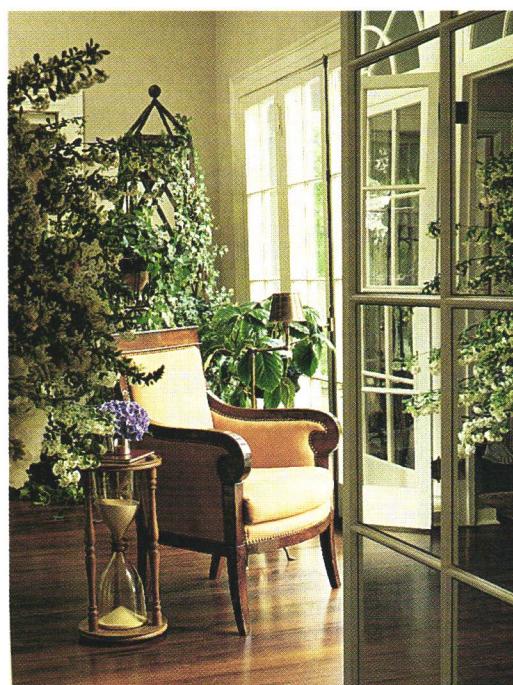
No wonder then that Belzberg and Bronfman didn't have time to "futz around" when it came time to decorate the house. Fortunately, since they had already designed an apartment for the couple in town, Maloney and Mallea were able to keep pace with their clients, who had every fabric chosen in two weeks, and most of the furniture purchased after a few trips to Hudson, New York, and Paris.

The M (Group) Inc., operated in the same spirit and with equal efficiency. Their approach to the interior, according to Maloney, involved jazzing it up. "We made it young and snappy. The furniture is a real mix—from Directoire to French thirties and American fifties. We used a lot of differently textured silks and some linen velvet, because it ages well. The more you beat it up, the better it looks."

Except for the Mapplethorpe photographs, the knotty-pine paneled library looks the very model of the genteel turn-of-the-century book room. It is all, however, completely new: the paneling was designed by Hermes Mallea. Although it features a muted palette of colors—created by color specialist Donald Kaufman—Bronfman says that "the house



**MARKING TIME** The knotty-pine paneling in the library, above, was designed to look as if it had been there for generations. In the sunroom, an antique hourglass sits next to a French Empire chair from Sotheby's. Sources, see back of book.



has a lot more color than we have in the city. I like color more than Lisa does. So whatever concessions to color there are, they were made for me." Kaufman also had the exterior of the house painted a limestone shade.

Mallea, the architect of the M (Group) Inc., applied considerable labor to the exterior, too, adding quoins and shutters to the front and rear façades, as well as a loggia to the rear. "The house was asymmetrical," he says. "It needed to be evened out and given continuity. It had been added on to many times. But we tried to give it a coherent look. The massing of the house was reminiscent of

a French manor house, so in the details we added we used a French vernacular, which was appropriate because American houses of that period were often a mixture of French, English, and Italian elements."

There has also been a significant amount of earthmoving and planting. Katonah, New York-based landscape architect Randolph Marshall (who carried out Herculean feats at Ralph Lauren's Bedford, New York, estate) was called in to carve out a side of a huge hill for the tennis court, so it would not be visible from the house. He also planted an apple orchard, adding to the property's already majestic woodland.

Probably the greatest compliment that can be paid to Bronfman and Belzberg and their designers is to say that everything harmonizes. Not all that far from New York City, life there seems positively pastoral. Surveying it, one could hardly guess it was all put together so quickly. But as Carey Maloney says, his head still spinning from the exertions, "These are very busy people. We had to move fast." 

"Home Base" is a regular feature. James Reginato is an editor-at-large of House & Garden.

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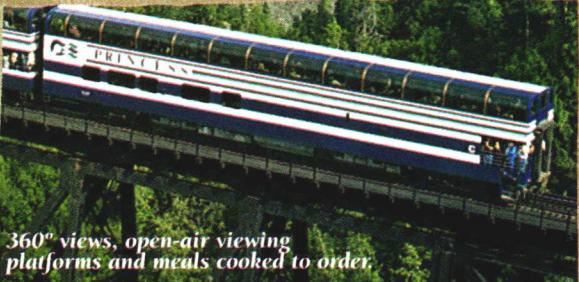
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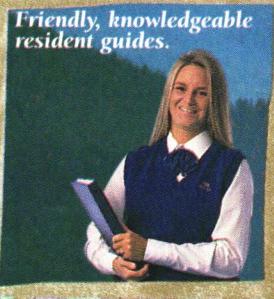
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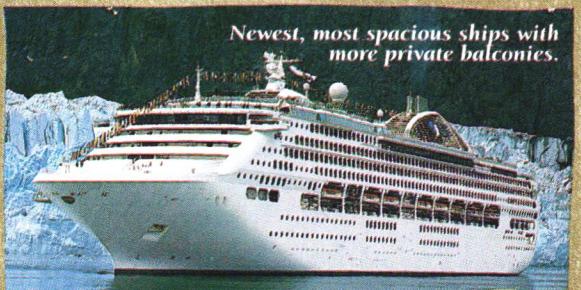
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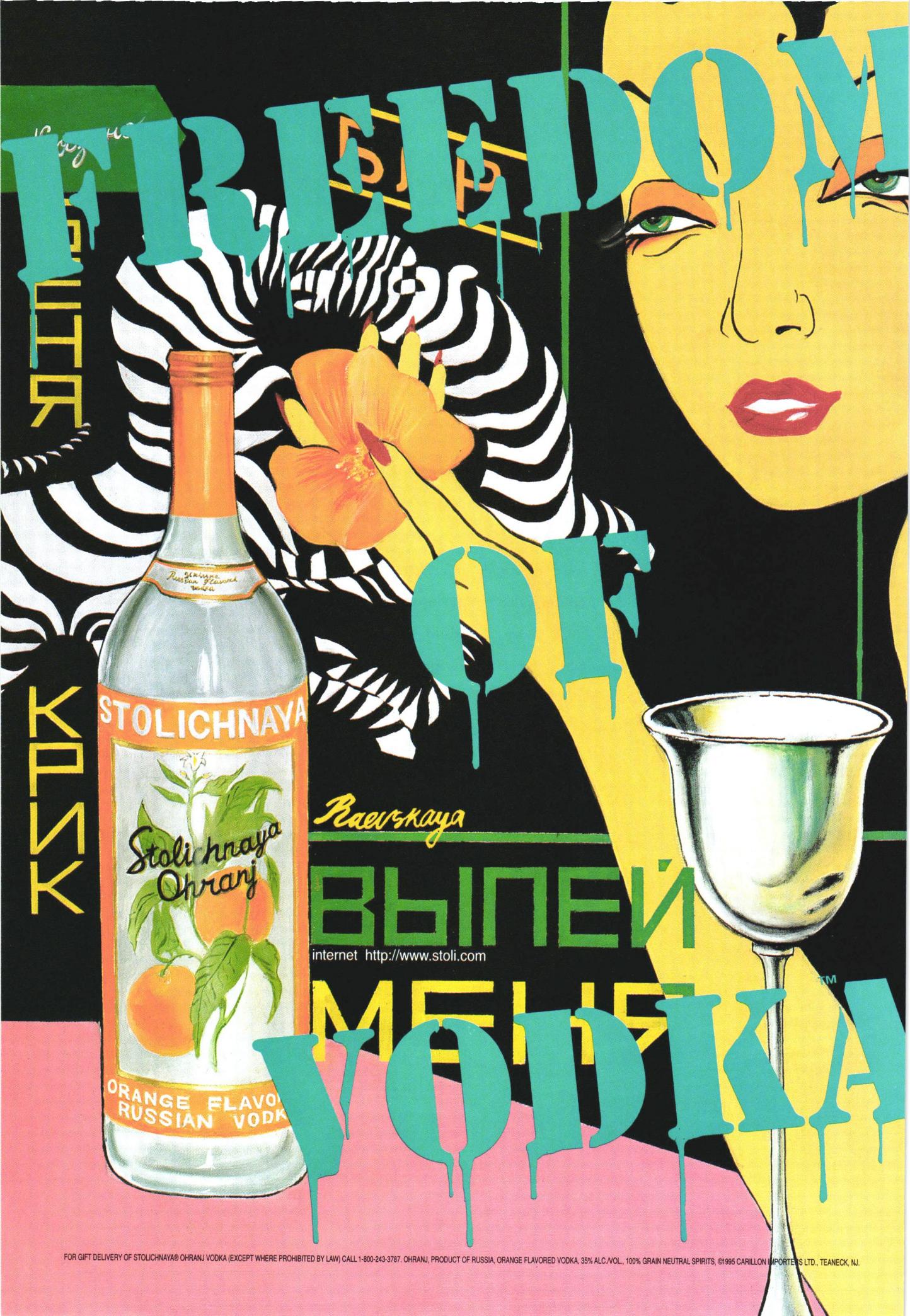


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# Object Lesson

Power Ranges

RESTAURANT STOVES NEWLY TAILED FOR THE HOME AND  
RESIDENTIAL STOVES WITH PROFESSIONAL AIRS OFFER THE  
AMBITIOUS COOK MANY CHOICES AND NO EXCUSES



WRITTEN BY VÉRONIQUE VIENNE  
PRODUCED BY LORA ZARUBIN AND GREG TURPAN  
PHOTOGRAPHED BY DAVIES & STARR

Like the Dynasty stove?  
See page 122

## Object Lesson

# Red Hot and Cool

With remote-controlled electronic equipment invading every room in the house, the kitchen offers one of the last islands of tactile experience. Perhaps in response to a demand for the retro feel of hands-on work, stove manufacturers have begun producing a new generation of industrial-strength, stainless-steel cooking appliances tailored for home use. No meek interactive devices, these sturdy contraptions are replacing the sleek, push-button, high-tech home stoves of the last decades.

Professional-style home ranges carefully emulate the look of the traditional, all-gas restaurant range. While some are restaurant-grade stoves re-engineered and retooled to comply with residential regulations, others are traditional home

ranges upgraded to incorporate professional features. A third group has been designed from scratch. Nearly all of the new power ranges—regardless of their make or quality—are designed with sharp angles, plain knobs, and square metal grates. Although Viking produces stoves in a number of colors, other concessions to home decor in the power ranges are few indeed. Here, military precision is the norm: burners click to attention, racks snap into position, and oven doors close as tightly as bulkheads.

But make no mistake: these immovable objects are some of the most modish pieces of kitchen equipment available today. While some stoves are powered entirely by gas, and others by

## Fivestar

Fivestar started from scratch in

designing this pumped-up home range. The ovens can be switched from convection to radiant heat. Unsealed burners, wok ring, and griddle are standard. Shown here with optional grill, which is included in the price listed below. Stainless steel, all-gas range,

TTM530BW, 48 inches wide, \$5,608.

electricity, the popular “dual-fuel” ranges—gas range top with electric oven—use both. Apart from their stripped-down look, which manufacturers say is important to consumers, the most salient feature of the power ranges is their sheer caloric output. They can blast nearly twice as much heat as ordinary cooking appliances. “I like the aesthetics of my faux restaurant range,” says Brian Hagiwara, a food photographer. “But I like even better the fact that it boils water very fast. Life’s too short for watched pots that never boil.”

Robbie Feldman, a photographer’s rep who is considering investing in a \$4,000 range for his loft, reports that he didn’t realize how slow his old stove was until he took cooking lessons. “High temperatures, I found out, make food taste better—locking in the juices, nutrients, and flavors.”

Unlike restaurant appliances, which radiate a lot of heat and require monstrous room ventilation systems, the domesticated models can be installed



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## Object Lesson

next to walls, cabinets, and countertops. Following stringent standards set by the American National Standards Institute (ANSI) and certified by such organizations as the American Gas Association (AGA), they are equipped with heavy insulation and, sometimes, interior fans to keep doors, handles, and side panels no warmer than 150° Fahrenheit at all times—even during an oven's self-cleaning cycle, when the range can reach a temperature of 900°.

With power comes control: these ranges are equipped to deliver every conceivable nuance of heat—from sweltering blasts to continuous simmering shivers. You can nurse a hollandaise sauce on your front burner while searing thick steaks in your broiler, or stir-fry hot peppers in a wok while tending to a dozen *pots de crèmes* basking in subtropical temperatures in the oven. For the gourmet cook, maintaining an even, low temperature is as critical as generating a high caloric output.

Second only in importance to heat management are the wide array of practical stove-top cooking options: heavy-duty cast-iron "spider" grates large enough to hold the biggest pots; dedicated high-temperature burners for wok or griddles; simmering devices that re-ignite automatically; snap-on wok rings; and portable grills. You can stir-fry vegetables in seconds with the 30,000 BTU Thermador wok burner; barbecue ribs on the 24,000 BTU Dynasty double-burner charbroiler; or go to the other extreme and make your own caramel candies on a 400 BTU Fivestar gas fitting that lets you "melt butter on a paper plate without burning the cardboard."

Even more impressive than stove-top

## Viking

Apart from the

omission of a self-cleaning feature on its all-gas models (the dual-fuel oven is self-cleaning), Viking has made a concerted effort to adapt its ranges to the needs of the home cook.

Viking has even begun producing them in a range of seductive colors.

VGRC485-4GD, 48 inches wide, \$6,675, without backguard.

"I like my restaurant stove water fast. Life's too



ooks. But I like even better the fact that it heats  
hort for watched pots that never boil”





## Thermador

The Thermador, above, boasts

two standard burners and two burners with extra-low settings that eliminate the need for a double boiler. Stainless steel, all-gas convection model with radiant switch-over. PRSG366S, 36 inches wide, \$3,749 (manufacturer's suggested price; all other prices are list).



## Jenn-Air

The apartment-friendly power range, Jenn-Air does not require the

installation of a separate hood, has sealed burners for heat efficiency and easier cleaning, and comes in a compact size with the dual-fuel system. The stainless-steel model

here, SVD8310S, 30 inches wide, \$1,999.

gas pyrotechnics is oven *convection*—a system of fans and baffles originally developed to prevent hot air from settling near the top in electric ovens. Unlike gas ovens, in which oxygen combustion creates natural turbulence, traditional electric ovens produce a stifling blanket of heat. By forcing air to circulate around the dishes, convection solves this problem. It eliminates hot or cold spots, speeding up cooking time by almost 30 percent in the process.

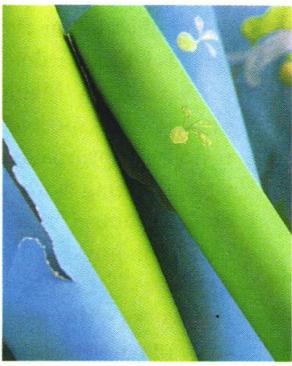
But that's not all. With convection, more food can be cooked at the same time. Instead of being able to cook effectively on only one rack at a time, you can successfully bake and roast on different racks simultaneously. The heat wave is always on the move and reaches everywhere, up and down—and in between. Whereas in ordinary ovens, the chocolate chip cookies stuck on the middle rack never get their share of heat, in convection ovens, they turn out crisp outside and moist inside. And if some dishes call for traditional, slow-paced cooking (like your mother's favorite cheesecake recipe), you still have the option of switching off the convection fans and reverting to the old-fashioned mode.

A time-saving invention, convection has revolutionized the home-stove industry. The popular "dual-fuel" ranges, with their gas tops and electric convection ovens, are selling well. Many gas ovens are now equipped with convection as well—but because the improvement is more dramatic with electric ovens, people assume that electric convection ovens are more efficient than gas ones. In fact, convection works wonders in both types.

WITH HIGH PERFORMANCE now the norm, the deciding factor when shopping for a top-notch cooking range is no longer how it cooks. For many customers, how you clean a stove is the main issue.

Traditional commercial ranges don't have self-cleaning ovens. In a restaurant kitchen, there are simply too many spills—and too much going on—to tie up an oven for the duration of its self-cleaning cycle. Cooks clean as they go, keeping things under control at all times in a flawless choreography of

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## Object Lesson

pots, pans, and brushes.

"In a restaurant setup, self-cleaning would be redundant," says Morgen Jacobson, executive chef for the Sony Club in Manhattan. "Ovens are on all the time, at five hundred degrees Fahrenheit. The constant heat dissolves the grime. If home chefs left their ovens on 'broil' for three or four hours, the high temperature would clean them, too."

But home chefs want to turn on the dishwasher and the self-cleaning oven and walk out of the kitchen. To satisfy casual *cuisiniers*, a number of stove manufacturers (Jenn-Air, Dacor, Thermador) are offering professional-style ranges that can be cleaned like conventional home ones—with a minimal amount of elbow grease. To make wiping spills easy, top-of-the-stove gas burners are set in a flat pan that's completely sealed. Nothing can drip down into the dark underbelly of the range. And, of course, these new ovens come equipped with a standard self-cleaning feature.

Targeting customers who prefer authenticity to convenience—or can afford to hire help to do the cleaning—another group of commercially styled ranges (Viking, FiveStar, Dynasty) requires an energetic approach to tidiness. Like restaurant ranges, their cooktops come apart, with removable drip trays, grates, and accessories. When self-cleaning ovens are available in these lines, it's at a substantial additional cost to you.

Equipping these commercial-style stoves with residential gadgets—self-timers and other bells and whistles—is foolish. So beware of a stove with high "toy value." "The more electronic gadgets and fancy paraphernalia you add to a stove," says Jacobson, "the more things are likely to break down. The main advantage of a restaurant range, apart from its intense heat, is the sturdiness and simplicity of its construction. Compromise with that—and



## Dacor

For people who don't cook with gas—Dacor's all-electric range in black. This upgraded traditional range comes with a smooth ceramic glass cooktop, space-age insulation and reverse air flow to keep all the surfaces cool, several safety features, and a self-cleaning convection oven, \$2,590.

you'll run into problems."

There can be drawbacks to the pumped-up models. What you gain in temperature, for example, you may, on some models, lose in inches. The thick insulation required to keep power ranges cool can reduce the oven's interior space. And, oh yes, convection ovens

save time—but their fans, baffles, and electric coils waste room. As a result of all these improvements, convection ovens are often more cramped inside than ordinary ones. So, take a flashlight and a measuring tape along when shopping for a stove.

Use some caution as well when ordering stove-top cooking accessories like griddles and grills. Handsome pieces of machined steel, they do get grungy after a while: built-in griddles tend to rust, and grills can become sticky. A nonstick portable griddle is probably a better choice. But even the best cooks, such as Charlie Palmer, chef and owner of Aureole, a Manhattan restaurant known for its spectacular desserts, can't resist the optional features. "I am getting a Viking with a griddle for my country house," says Palmer. "I have two little boys, and will make a lot of pancakes." Truth be told, he is getting the works—the gas-powered convection oven, the infrared broiler, the matching ventilation hood, and even the self-cleaning option. "Without my staff to do the cleaning, I need all the help I can get."

## Good Hoods

A professional-style range will release as much heat as a working fireplace and should be fitted with the modern-day equivalent of a chimney—an installation that includes a hood, an internal or remote exhaust fan, and an aluminum or galvanized-steel ducting system to vent heat and fumes outside. Although one of the power ranges, Jenn-Air, uses a hoodless system that recirculates the air through a filter, the standard arrangement requires a hood and ventilation ducts that should be professionally installed, especially since some hoods require larger ducts than the standard 6-inch size. As a rule, the higher the hood is hung, the larger it needs to be to suck up the fumes. If you prefer the look of a smaller hood, it should be installed closer to the cooking surface.



"Object Lesson" is a regular feature. Véronique Vienne writes frequently about graphic design in Graphis, Emigre, and Metropolis.

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## Object Lesson

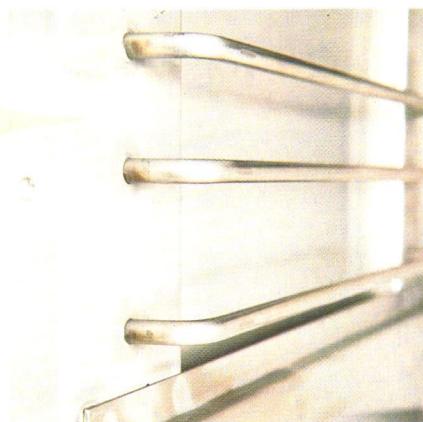
# Burning Decisions



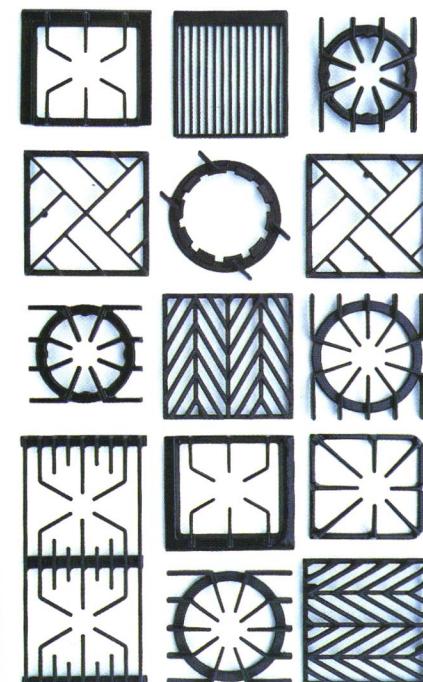
**Flame Tamer**  
Many power ranges, like the Thermador, top, have simmering devices. Most of them cycle on and off, but the Viking VariSimmer, above, provides a continuous, low flame from the whole burner and an automatic re-ignition system that allows inadvertently extinguished burners to relight.



**On a Roll**  
An ergonomic detail every cook will appreciate: the rounded, oven-door handle on this Dynastar range spins in place. The rolling bar helps eliminate the wrist and back strain that repeated peeks into the oven can produce—and it also provides the perfect place for the kitchen towel.



**Hand Weld**  
Over time, the inside of an oven endures plenty of wear and tear: interior screws can loosen and baking racks sag. The careful welding in this Dynastar range eliminates the need for screws and seals the interior, preventing heat loss. It also provides extra support for heavy roasting pans and casseroles.



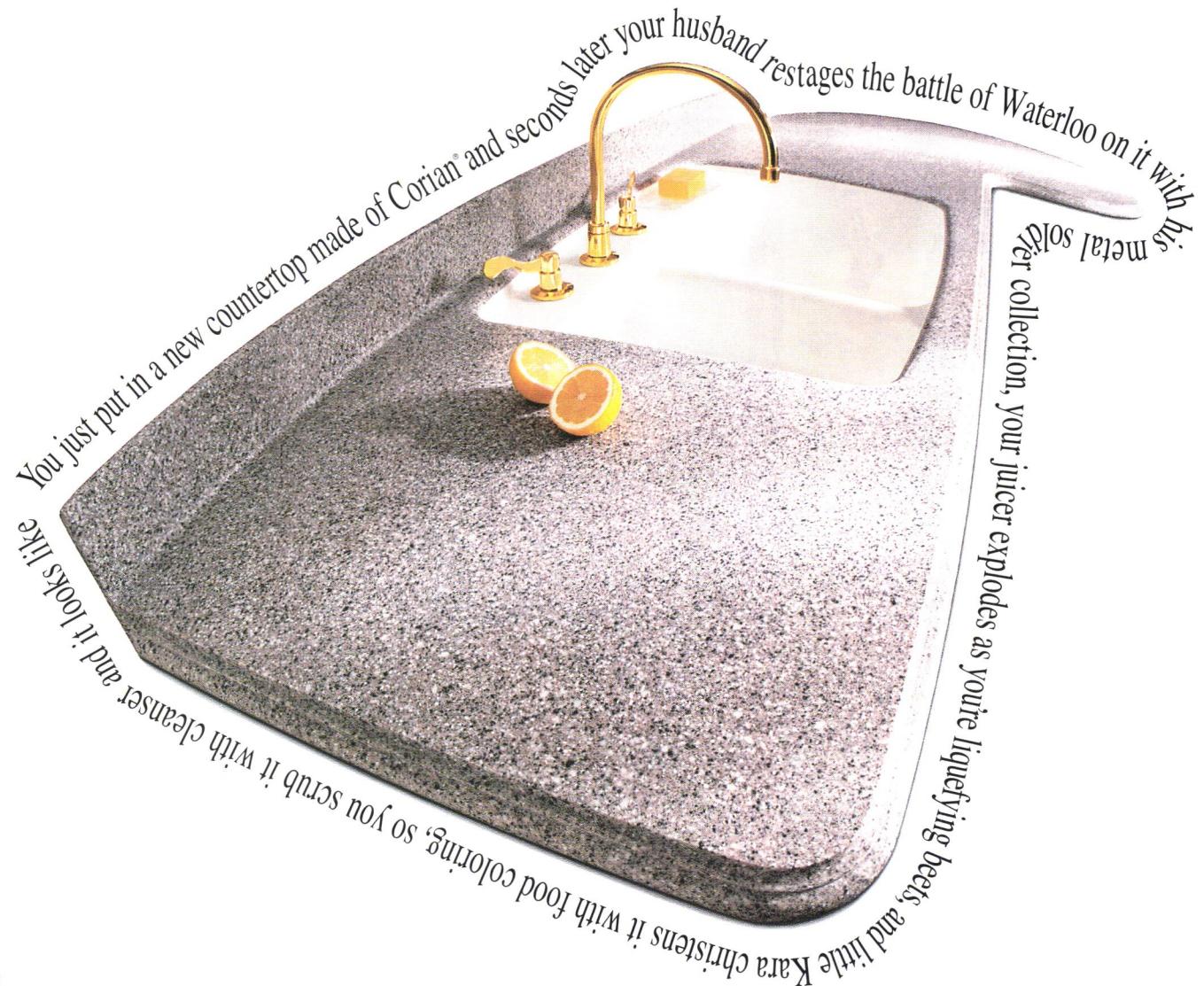
**Grate and Grill Talk**  
Power-range burners come with sturdy grates in a variety of designs. But the most important consideration when choosing a range is not the look of the grates but the distance of the burners from one another. On a standard home stove, the centers of adjoining burners may be only 9 inches apart—too close to accommodate two large pots next to each other. Look for burners whose centers are at least 12 inches apart.



**Hoodless Wonder**  
The ductless downdraft system on the Jenn-Air range top draws heat and fumes through a filter and then returns them to the kitchen. A good choice for apartments where installing a hood and ducts are not an option.



**Catchalls**  
Power ranges have either sealed burners, top, or unsealed ones. The trade-off is efficiency versus flexibility. Sealed burners lose less heat and are easier to clean, but they lack the central flame that permits an extra-low setting. Most unsealed burners have a central flame plus another on the perimeter.



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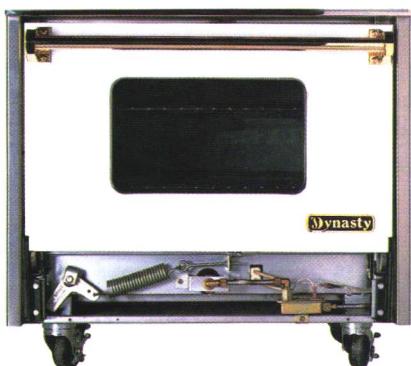
And that leaves you with something very attractive—a surface whose beauty never fades. Choose any one of 41 colors and years from now it'll look as rich and satisfying. Not to mention looking seamless. So if you want to cook up something spectacular in the kitchen, there's one simple recipe to follow. Use Corian.



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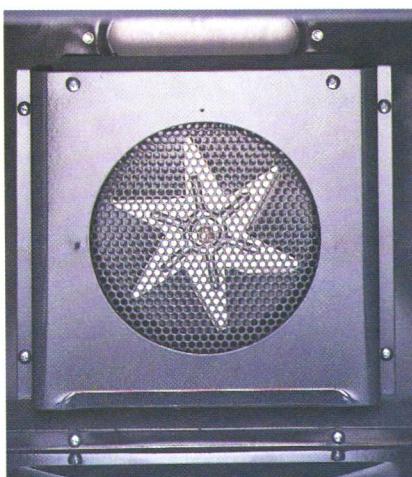


### The Works

**Monster parts for monster power:** Professional-style ranges dwarf their residential cousins with more than increased BTUs. The door mechanism shown above uses a spring more than five times the size of those found in domestic ranges. When this door is shut, nothing escapes. The door is even strong enough to stand on should you need to. DGRC36-4G, 36 inches wide, \$4,500.

### Turbulence

The convection fan at the back of the oven, below, keeps the hot air circulating. By maintaining the same temperature from top to bottom, convection prevents uneven roasting and baking. Since radiant heat still has its virtues, especially for making delicate pastries, many ranges come equipped with one convection and one radiant oven, or a switch that allows the cook to choose between the two.



### Sources

**Fivestar Division**, P. O. Box 2490, Cleveland, TN 37320. 800-553-7704.

**Viking Range Corporation**, 111 Front St., Greenwood, MS 38930. 601-455-1200.

**Thermador**, 5119 District Blvd., Los Angeles, CA 90040. 800-656-9226, ext. 15.

**Jenn-Air Company**, 3035 N. Shadeland Ave., Indianapolis, IN 46226. 800-JENN-AIR.

**Dynasty Range Co.**, 7355 E. Slauson Ave., Commerce, CA 90040. 213-728-5700.

**Dacor**, 950 S. Raymond Ave., Pasadena, CA 91109. 818-799-1000.

### Dynasty

Dynasty's professional, stainless-steel, all-gas convection range, below, retooled for the home. Griddle and grill are standard on this model. The burners are unsealed, and a separate simmer burner is available. The addition of castors makes it possible to move the stove without the help of two beefy guys. DGRC248-4GCB, 48 inches wide, \$6,500. ☺



w e a t h e r o r n o t



# Reading Room

## A Decorous Passion

Edith Wharton's homes were studies in symmetry,

harmony, and pleasure BY ELIZABETH HAWES



### SHELTERED LIFE

**Edith Wharton in the 1880s, when interior decoration was considered a branch of dressmaking.**

Mrs. Wharton was, in the fullest and deepest sense of the term, a house person. She had an instinct for houses, and from the homes of her childhood to those she created during her marriage and her four decades in France, they figured in her aesthetics, her emotional life, and her sense of identity. As a young girl, she had recoiled in terror at the "intolerable ugliness" of an aunt's Gothic mansion, and found peace in her father's library. "I have sometimes thought that a woman's nature is like a great house full of rooms," her heroine reflects in "The Fullness of Life," an early short story. "There is the hall, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting room . . . but beyond that, far beyond . . . in the innermost room . . . the soul sits alone and waits for a footstep that never comes." Mrs. Wharton inhabited a progression of impressive houses: as a newlywed, a double town house on upper Park Avenue, and Pencraig Cottage and Land's End in Newport; as a young novelist, the Mount, her European-style estate in Lenox, Massachusetts; after her divorce, Pavillon Colombe, outside Paris, and Ste. Claire du Vieux Château, a converted convent in Hyères, on the Riviera. As Theresa Craig, the author of *Edith Wharton: A House Full of Rooms; Architecture, Interiors, and Gardens* (Monacelli Press, \$45), has surmised, these houses not only chronicle Wharton's life and work but offer dramatic lessons in the design sensibilities of a bygone age.

A century ago, in a young country where interior decoration was considered a branch of dressmaking, Edith Wharton was a pioneer—arguably the only American author to have studied architecture, interior decoration, and garden design in a systematic fashion, Craig points out. In 1897, Wharton's first commercial publication, *The Decoration of Houses*, which was inspired by her experience remodeling Land's End and written in collaboration with her architect, Ogden Codman, Jr., set forth principles of classical design that would influence upper-class taste for generations. Seven years later, her book on *Italian Villas and Their Gardens*, which coincided with her planning of the Mount, described the "garden magic" of the Renaissance with erudition and charm. These two volumes constitute the artistic manifesto that took visible

IN THE WANING YEARS of the twentieth century, Edith Wharton, Victorian blue blood, Old New York chronicler, illuminator of forgotten manners, places, and scenes, has become our sage. Since the publication, 1975, of R.W.B. Lewis's biography of a remote and minor literary figure, our bookshelves have swelled with reissues of her work and reappraisals of her many gifts, and our heads have filled with her precisely rendered images: silver salvers, calling cards, antediluvian drawing rooms, elephantine mansions with aspiring turrets, ancient weeping willows. All this indelible incidental detail, we have learned, was filtered through Mrs. Wharton's deep-seated passion for houses and their decoration and drawn from her life.



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## Reading Room

form in her houses and lies at the heart of Craig's book.

*House Full of Rooms* might be characterized as a structural biography, for it re-creates the domestic framework in which Mrs. Wharton lived: the childhood dwellings that shaped her thinking; the homes of her own that became the models for her ideas on design. The "scenes" Wharton created for the characters in her fiction serve as annotation. In a larger sense, *House Full of Rooms* is a chronicle of a search for a sense of place and a lavish handbook on house decoration. Mrs. Wharton believed that the design of a house should be treated architecturally, and honor the principles of proportion, harmony, simplicity, and suitability. "Proportion . . . gives repose and distinction to a room," she advised in *Decoration*. "Simplicity is at home even in palaces." More practically, "the better a house, the less need for curtains." Gardens, too, as she elaborated in *Italian Villas*, should be architectural compositions, divided into rooms, and planned in concert with the house and the natural landscape.

The Mount, built as her career was beginning to flourish, and fashioned after a seventeenth-century English estate (but graced with a French courtyard and an Italianate terrace), was Mrs. Wharton's first full expression of her architectural enthusiasms and, as critics have proclaimed, a perfect example of the newly dawning American Renaissance. It sits on its hillside with the nobility of a castle and the authority of an old family seat, opening from a Palladian staircase onto lawns, wild-flower gardens, hemlock woods, and distant views. A graceful symmetry and a sense of purpose and controlled space rule the place as the many lavish illustrations and fastidious descriptions in this volume reveal. One marvels at the exacting ambition, the grandeur, and the appropriateness of this vision realized; the stair hall crowned with French garden scenes that suggest both the exterior setting and the interior appointments and furnishings; Wharton's bedroom suite, with its wide view from the bed where she always wrote; the perfect geometry of the formal gar-

dens, with their pools, fountains, statuary, and quiet moods. Maxims are given life here: in the comfort of her husband's retreat, "It is usually conceded that common sense should regulate the furnishing of a den"; in the library, "The richly adorned room in which books are but a minor incident is, in fact, no library at all." Gentle exceptions may be noted, too: marble, water, and "perennial verdure" were the primary elements of Mrs. Wharton's garden design, but she had a fondness for petunias and pinks.

Thirty years after her sale of the Mount, Mrs. Wharton would write in her memoir, "Life in the country is the only state which has always completely satisfied me." Following a decade of residence in Paris she had rediscovered the pleasures of creating homes and gardens. At Pavillon Colombe, a noble, small-scale eighteenth-century country estate, and at Ste. Claire, on an ancient

site with a remarkable vista over the Mediterranean coast, she repaired and remodeled, creating refuges where she could write in peace. A *douceur de vivre* emanated from the flowing space, the wood-paneled dining rooms, the Louis XV chimneypieces, and the sequence of unique garden "rooms." "This little house has never failed me," she said of Pavillon Colombe. "As soon as I settled in, peace and order came back into my life." Of Ste. Claire, she wrote, "I feel that this really is the Cielo della Quieta to which the soul aspires after its stormy voyage." In the frontispiece of *House Full of Rooms*, Mrs. Wharton is pictured on the terrace there, seated in a wicker chair beside a profusely blooming shrub, and she is grinning ear to ear. 

"Reading Room" is a regular column about books. Elizabeth Hawes writes frequently on the arts and urban culture.

## Shelf Life

books to consider this month



**SOAP TO NUTS** Berger's book is awash with big ideas for the smallest room in the house.

**THE BATHROOM** by Diane Berger (Abbeville, \$29.95). From the author's own print-hung, toile-draped London bathroom to the tour de force in tiles designed by Renzo Mongiardino for Elsa Peretti's Tuscany digs to the trio of bathrooms in the late Rudolf Nureyev's Paris and New York apartments, each more elaborately faux-finished than the last, *The Bathroom's* 120 bijoux retreats give you a pretty good idea where eighties' over-the-topness is taking its last stand.

Some of these baths are shiny and futuristic. Others are rough-hewn, primeval. But most are the sort in which sinks are improvised from antique bowls set into antique chests, toilets are disguised in *chaises percées*, tubs are given the bed-of-state treatment (many are draped; Valentino's is skirted), and the owners brush their teeth surrounded by their favorite prints, pillows, porcelains, watercolors, stuffed birds, and, in Nureyev's case, a wall of Old Master drawings hung over the tub. Here is a world where issues of steam and scrubability apparently do not arise, towel-snapping teenagers hold no terror, and that old Why Don't You? spirit triumphs over budget constraints every time.

Berger is a great enabler. "Try your hand at *trompe l'oeil*," she exhorts. "How about industrial-strength rubber tiles on the walls?" Of a bathroom in a restored Indian palace: "mysterious, exotic and not so difficult to re-create: With the addition of a custom-cut arch. . . ." Anyone seeking permission to go hog-wild in what is, after all, the smallest, most private room in the house will find it here. —AMANDA LOVELL

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**CHIC PICKS** Ypma picks haute interiors scavenged from Paris flea markets.

**PARIS FLEA MARKET** by Herbert Ypma (*Stewart, Tabori & Chang, \$27.50*). The owners and designers of these screamingly eclectic interiors all seem to be playing the same game—a kind of haute scavenger hunt, the object of which is to round up or evoke as many touchstones of Parisian taste as possible. To wit: Antiquity (truck in a load of classical statuary, paint your walls a loud Pompeian red or Naples yellow); Napoleon (supersize those statues, tent a ceiling, stripe a chair); Dada (*trouvez* some *objets*, try some of those zany sewing-machine-and-umbrella juxtapositions); and the all-important Attitude (if you've got a room-dwarfing head of Juno—points for Antiquity and Napoleon—stick a set of house keys in its mouth). Mix well. Don't fret about meaning—home furnishings haven't delivered this much entertainment since *Beauty and the Beast*. —A.L.

**MINIMUM** by John Pawson (*Phaidon, \$95*). To his credit, architect John Pawson gets through this plump, image-packed coffee-table screed without once resorting to Mies's well-worn dictum. What he does say, in an early, unedited proof, is: "The minimum could be defined as the condition that an artefact reaches when it has the perfection that comes from being impossible to improve on it by subtracting anything from it." And in the edited version: "The minimum could be defined as the perfection that an artefact achieves when it is no longer possible to improve on it by subtraction."

As with prose, so with Shaker cabinets, Cistercian abbeys, Japanese sand gardens,

Maplethorpe photographs, Calvin Klein's ultrasleek flagship store in New York (designed by the author), and numerous other examples where "harmony, reason and truth" have been arrived at through "the omission of inessentials." This is more manifesto than design book; one suspects that Pawson is preaching to the ordained. To watch form following function (and at times overtaking and mugging it) in actual dwellings, check out the clean, chairless spaces in another of Herbert Ypma's design odysseys, *London Minimum*.

—A.L.

**GOLF DREAMS: WRITINGS ON GOLF**

by John Updike (*Knopf, \$23*). A popular golfing slogan has it that "Life is a game, but golf is serious." Even hackers who seem to be doing little more than humiliating themselves by chasing a ball through a pasture often finish a round with memories of at least one miraculous shot that gave them a feeling of transcendence, of having participated in a sweet mystery of wonder, joy, and redemption.

Who better to meditate on the fascinations and grace of this humbling pursuit than John Updike? A golfer for nearly forty years, Updike took up the game in his twenties, when a five iron was still called a mashie, and first wrote about it in "Intercession," a 1958 short story reprinted here, of frustration and rivalry on a public nine-hole.

Hooked as all golfers are by the purity and difficulty of the game, Updike has read far too many books on its fundamentals and here parodies them with the hilarious "Drinking from a Cup Made Cinchy." Other subjects range from the piquant charms of ineptitude to golf as a moral exercise and the fleeting glory of winning one's flight in a senior four-ball. Every foozled chip and gronkled drive is lovingly described, as is the halcyon happiness of December golf, when "the sky is striped like blue bacon, a tardy line of Canadian geese wobbles its way south, and the air is delighted to be providing oxygen to some plucky sportsmen."

Throughout *Golf Dreams* Updike is the most affable of writers on this beguiling game, alert to its intricacies, patient with its penalties, grateful for its bliss.

—RON HANSEN



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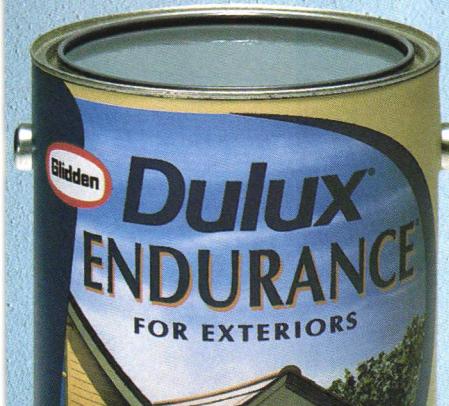
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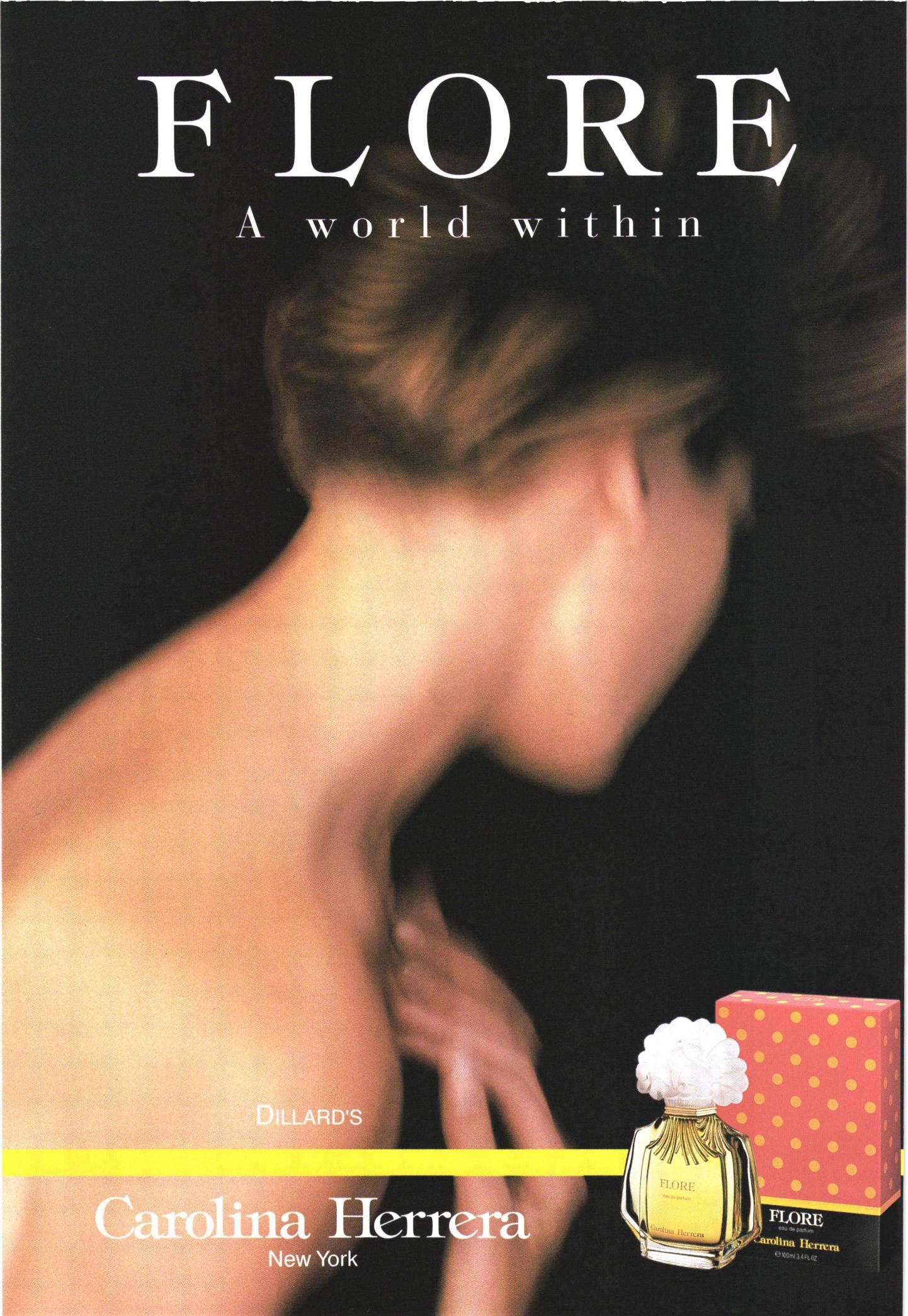


This photograph has been color-enhanced to represent colors available in Glidden Dulux exterior paints, not that the house depicted was actually painted with these products.



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# Simple Things

## The Joy of Fax

A technological love story

BY EDNA O'BRIEN

HOW DID I LIVE without you. Why did I live without you. Apparently you are almost as old as Methuselah, but the world at large only came to know you in the eighties and I, being a little electronically tardy, made your acquaintance in the nineties. Now I cannot imagine my life without you. The seconds in which you transmit messages are sheer miracle, but from a technological wiz I gather it is a question of a piece of paper passed under a scanner that memorizes the white and dark patterns, breaks them into impulses, transfers them onto a phone line, descrambles them, and, hey presto, in one's own rooms is a perfectly printed message. What diamonds are to another woman, you are to me.

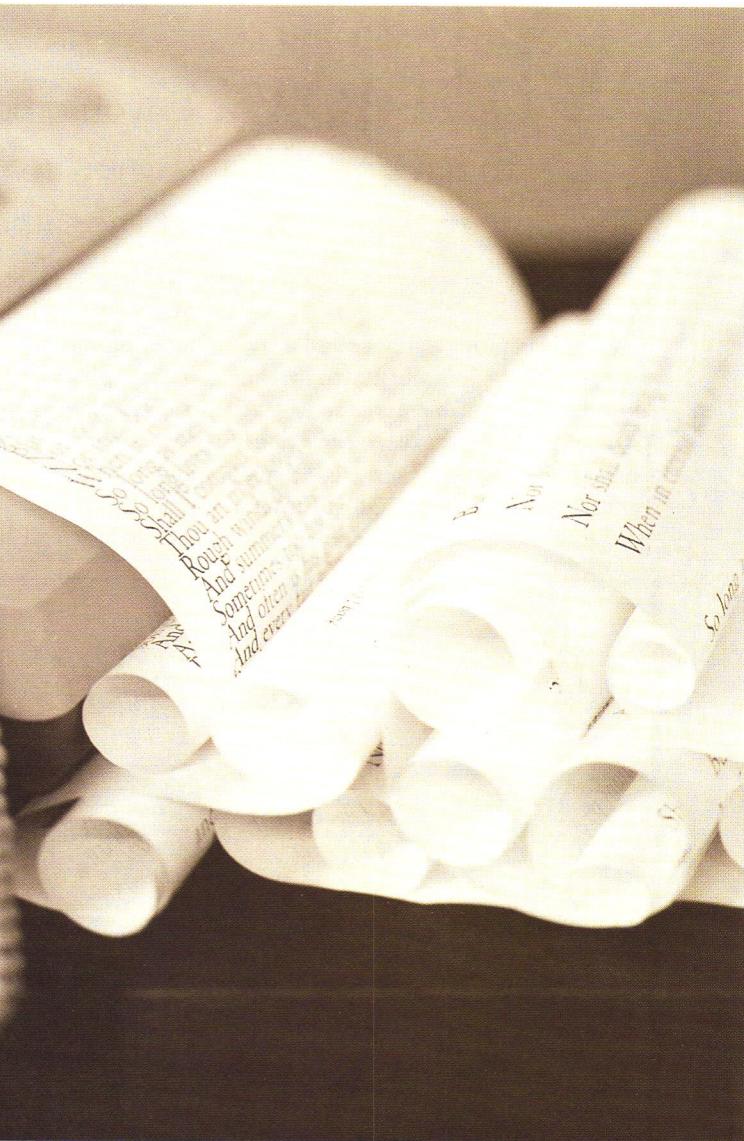
My fax machine is in the kitchen, on a small marble table, its green lights faithfully, ritualistically glowing, sentinels to keep watch for me and sometimes to bring greetings from the outside. When I stand there and hear its first little belch I cannot help but smile. So much more subtle than the telephone, a small stab at restoring the written word, and almost always a signal of affection. I have a dread of machinery and was cajoled into buying a fax simply by being told that I could reach the world and be reached back without the intrusion of the telephone, that I could perhaps enjoy the privacy I crave.

The day it was installed I looked at it for a long time, I rang my typist, Georgina, to ask her to send me a fax so that I could see if the thing worked.

"What shall I say?" she asked.

"Esmeralda," I said, and that was my first fax and hence the name I gave to my new arrival.

The second fax came from my son after I had asked him what he would like for dinner. He sent a drawing of him-



PHOTOGRAPH BY LISA HUBBARD

self, his spaniel, a little spring lamb, and a roasting pan. I put them both away, not knowing at that time that they fade and that if I am to have my faxes for posterity and my own amusement I will have to move on to a machine that costs more and has different paper. Don't think this is not without some hazard. In the literature I have assembled I learn that this new boardroom machine might run low on ink, a fact that would elude me, and I might risk missing a

## Simple Things

transmission. Everything one loves comes wrapped and ribboned with the label "anxiety." All very well when the little rolled-up messages come through and wobble along the floor like white sausages, but not very well when the paper jams and a red button signifies "alarm." I race to get the booklet and turn to the problem-solving page. I fail to grasp it, I ring a friend who fails to grasp what I am

crisis time. Lately a slender key slipped from an overhead ledge into Esmeralda's bosom, and though I could see the key I could not dislodge it or ease it out with a knife. It took a visit from one of these overtime wizards, whose principal concern was that he had double-parked. It took one minute of his time and \$75 of my money to get it back in action, ready to belch again and bring me enchantments, such as one I received from an Austrian gentleman who said our

neither wish to send or receive such a thing, while realizing the narcissistic joy it would be to have oneself and one's love object read the same message almost at the same moment, the sense of oneness across the ether. That, too, could be a risk. One might, in one's heat, press a wrong digit and the outpourings might land on the wrong lap. Other people's love letters are always a source of ridicule. We know that from *Clarissa*. We know that from *Les Liaisons Dangereuses*. We know that unloved people hate and wish to destroy lovers. So I am quite reserved with my facsimiles. I refuse to follow the example of the world and ask for restaurant menus to be faxed to me, likewise wine menus, Christmas cards, or recipes. The fax is for better things than that. In my nonexecutive life it is for affection, but I have had a very irking week in which some financial mogul mistook my number for an accountancy firm's, cluttered my floor with his sausages, using up all my fax paper, ignoring my cryptic messages telling him to desist, until eventually I had to disconnect Esmeralda for two whole days. During that bleak time I meditated on the famous people who might, or might not, like the fax. I thought Greta Garbo might, Marlene Dietrich would, and Countess Tolstoy most certainly would because she could communicate with her wandering husband when he whiled with the gypsies and tell him how many pages she had got to in copying *War and Peace* for the third time.

If I must be honest, I would say that my fax substitutes as a nursemaid, is a shield between myself and the big wide world, allows for a certain intimacy but not too much, ensures speed though not necessarily rashness, encourages me and others to take some pains with the text, to show some sort of respect for the written word, and, moreover, at all hours two green lights and their little glassy pupils guarantee that something is happening in my kitchen even when I am not there.

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"Simple Things," a regular column, is an ode to a common household object. Edna O'Brien's latest novel, *Down By the River*, will be published in Spring, 1997, by Farrar, Straus and Giroux.

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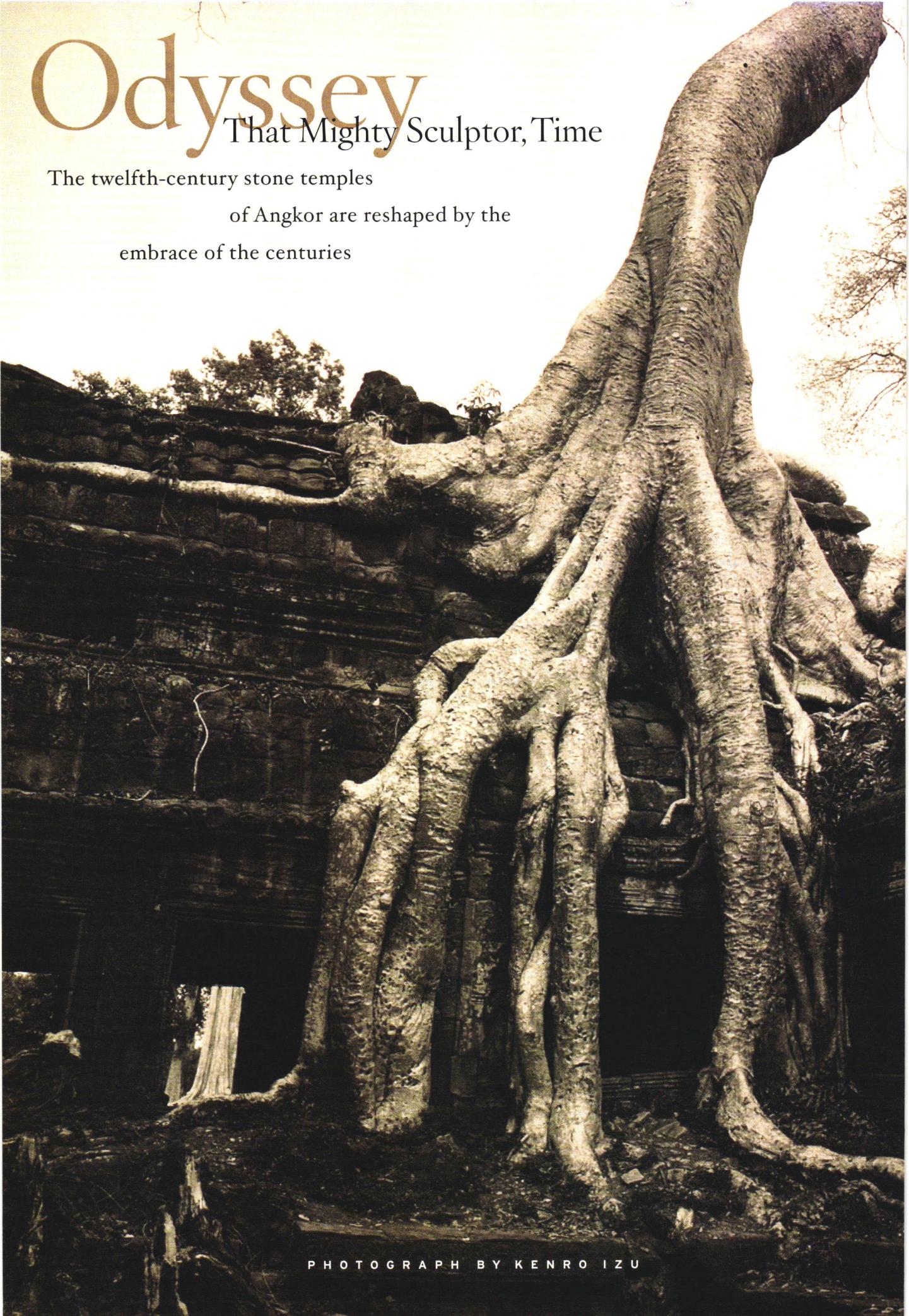
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# Odyssey

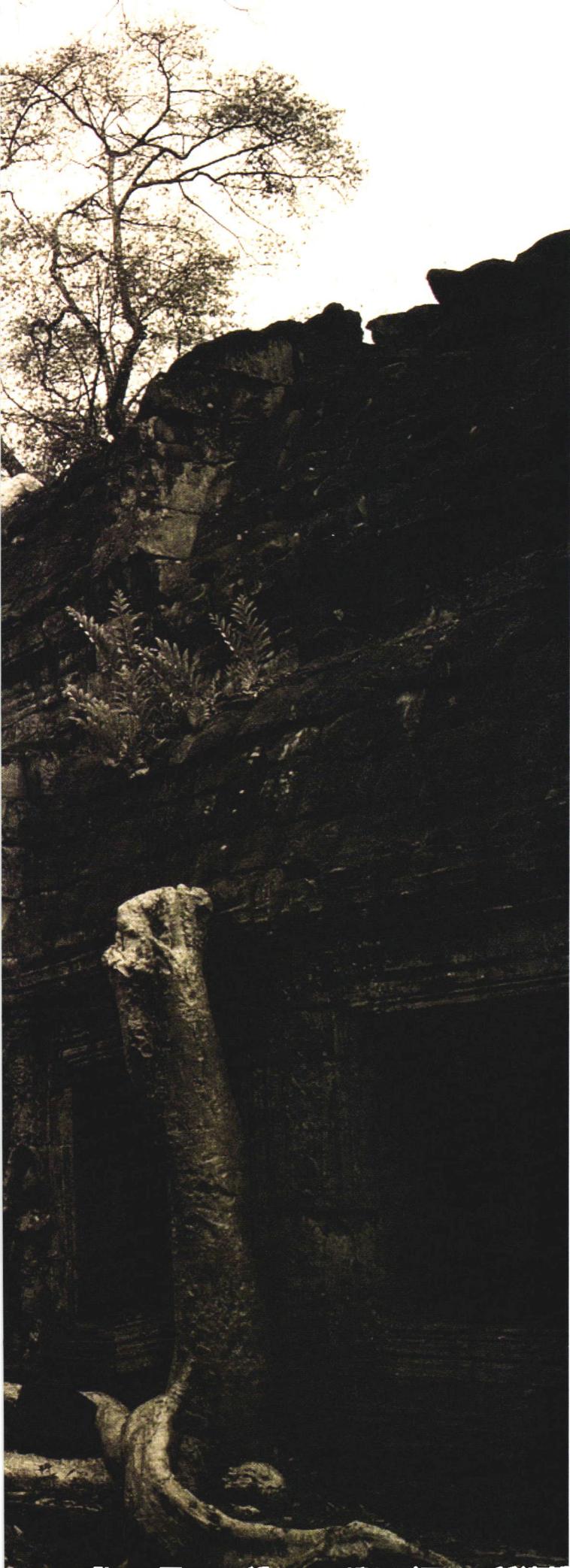
That Mighty Sculptor, Time

The twelfth-century stone temples

of Angkor are reshaped by the  
embrace of the centuries



PHOTOGRAPH BY KENRO IZU



IN CAMBODIA all things flow, and nothing is permanent. Wedged between Thailand, Vietnam, and Laos, pierced by a long history of colonization and internal upheaval, the country is a place of permanent mutability. Even Angkor Thom, one of the world's greatest architectural monuments, has not been immune. Built in the twelfth and thirteenth centuries as the royal capital of the Khmer empire, it was abandoned in the fifteenth century. Since then its ruins have been continuously reshaped by the successive invasions of banyan trees that cascade like water over the ancient temple stones. And yet, the changes wrought upon Angkor Thom and nearby Angkor Wat have made these places peaceful, even inspiring—mysteriously beautiful joinings of nature's work to man's.

Moved by the spiritual tranquility at the heart of these trees and stones, Kenro Izu began photographing the ruins in 1992. As he did, he sensed a tragic distance between these silent monuments and the violence of the surrounding countryside, where both adults and children lose their legs and sometimes their lives stepping on the land mines that are another of Cambodia's legacies. And so, while Izu's photographs inspire our awe for manifestations of accidental beauty, the profits from them go to Friends Without A Border, an organization dedicated to raising money for the Angkor Clinic for Children. ☙

# Garage

## The Id of the House

The perfect hiding place for our collective unconscious

BY TRACY YOUNG



ILLUSTRATION BY CALEF BROWN

THE ONLY GOOD REASON to buy a house, I've often thought, is that a house tends to come with a garage. And a garage—defiantly inelegant, redolent of use, crammed with our ambivalence about whether to commit or split—well, a garage is the best room in the house. A brief history will bear me out.

Between 1910 and 1920, when the automobile began to assume the duties of the horse and carriage, the garage was nothing more than a humble barn—or a descendant of it. A shed. A lean-to. A ratty tarp. The garage was an afterthought,

by mid-century, American vernacular architecture had done an about-face. The size and shape of new houses, the way they were situated, had changed radically—all because of this evolution in the popular mode of transportation. Just as quickly, the garage ran out of road, architecturally speaking.

"Architects," Witold Rybczynski points out in *Home*, "are more interested in the appearance of a building than in its function," and the developments of Venturi et al., did nothing more than add po-mo fripperies—a shed roof here, some

separate from the main idea of the house, until the twentieth century hit the road; then all of that changed.

According to Virginia and Lee McAlester's *A Field Guide to American Houses*, in a 1,000-square-foot house, the percentage of space devoted to sheltering an automobile grew from zero in 1915 to 15 percent in 1930. By 1940, the percentage had nearly doubled. By 1960 it was 45 percent. To paraphrase Norma Desmond, were the garages getting bigger—or were the houses getting smaller?

During the postwar suburban building boom, the garage moved in like a pushy relative. It became part of the house, attached by a simple overhang or joined flank to flank with the living areas, bringing the automobile into a relationship much more intimate than most carriage horses had ever enjoyed, and which heretofore had been endured primarily by extended family. Just recently, in fact, a friend's mother wanted to turn her garage into an apartment for the grandmother. The local zoning board said that it would not permit the renovation unless another garage were built for the car and *attached to the house!* Is it any surprise, then, that people give pet names to their automobiles? (My grandmother grew up on a ranch. She believed animals should live outside; she parked her Buick on the street.)

As incredible as it sounds today, when the garage is so commonplace that it seems more a metaphysical construct than a marvel of design,

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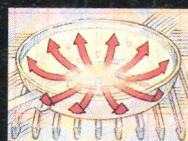
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## Garage

wood-shingle cladding there, or, my personal favorite, a Queen Anne-inspired spindle-work porch smack above a garage! What had changed most profoundly about our houses was their souls.

This transformation reaches its apotheosis in the '70s. Look at *Suburbia*, a book of photographs by Bill Owens, published in 1973. In three nondescript northern California developments, the houses have been devoured by the garages. They yawn onto the street, disgorging speedboats on trailers, his and her motorcycles, broken mowers, BMX bikes, the back end of a mobile home. Women with big hair, men with big bellies sit on lawn chairs in the driveway. Teenagers skulk by in camo gear. A toddler on a tricycle brandishes his gun. In the living room, a TV is beaming Richard Nixon's mug.

What strange paradise is this where people settle down only to surround themselves, like pharaohs hell-bent for the afterlife, with the symbols of their restlessness—as well as acquisitiveness. (The automobile industry pioneered the practice of payment financing.) Where the freedom promised by open spaces has been traded for the possession of vehicles that could take you there, except that there isn't any there there. Where the pictures shout: I am not some barnacle with a couple of snot-nosed kids and a fat mortgage, I am a *fun* individual. With a serious bent for leisure. "The California garage today," reads one *Suburbia* caption, "requires that you move the cars out and the tools in." The tools could be anything: ratchet sets, routers, mowers, blowers, spar varnish, soldering iron, quick-set cement. What they said was that the American work ethic had split into two distinct schools: realism and expressionism, realism being the daily drudgery of 9:00-to-5:00 compromise, and expressionism the full flowering of one's fantasy avocation. I am the master of my ship, out here endlessly polishing the brightwork, the captain of my soul.

By the late '80s, this latter trend diverged again; one branch was the creative entrepreneurialism that spawned, in their respective garages, Jan and Dean's first Top 10 hit and Steve and

Steve's Apple Computer; the other devolved into the commodification of make-work—in a word, Home Depot.

If the "Little Old Lady from Pasadena" could not have existed before the garage entered our collective unconscious, neither could the garage have existed before Freud. The garage is the id of the house. Teeming with perfervid fantasies, whether Sabrina's flirtations with *L'air du Temps*—and carbon monoxide—or Hannibal Lecter's hunger for recognition. (Remember where he stored those spare body parts?) Omphalos, by necessity, of the teenaged universe. The perfect hiding place for a stash. "When I was in high school," says a forty-year-old woman I

bastard child of D'Humy's brainstorm, or some Self-locking Mini Storage—is no longer part of the house; frequently it's not even part of the neighborhood. (I take a cab to mine.) What strange nightmare is this, then, where people pay more to keep a car than their parents paid in mortgage? It's no surprise that we feel nostalgic for the '70s.

The pioneers, meanwhile, park on the street. Their trunks open to disgorge Zymol wax, jumper cables, bike pump, air compressor, litter boxes, gardening shears; mounted to the roof rack is a kind of portable shelter—heavily advertised in the latest 4 x 4 auto-porn catalogue—but nearly identical to a rig found on cars in the '20s! All of which

# You can take the car out of the garage, but you can't take the garage out of the car

know, "my friends and I dragged all this stuff in off the street and made an opium den in our garage. I can't tell you how many times I got laid there."

The garage finally is a monument to the place where the spiritual and the material collide. As eloquently as the spires of Chartres affirm the soaring faith of medieval Christianity—and as the workmanlike houses of our founding fathers, as Tracy Kidder writes in *House*, hammer out their transfiguration of the Creation—so does that eyesore, the garage, expose the intrapsychic conflicts of late-twentieth-century middle-class America. No wonder some of us fled to the city, into apartments that would fit into the garages of our childhood.

The city has never been hospitable to the garage. In April 1921, *Popular Science* magazine reported that Fernand D'Humy, an engineer, had a solution for parking cars: a six-story building, divided into two sections so that the floor of one joined midpoint between the floor and the ceiling of the other, affording a passageway with an easily managed upgrade. Seventy-five years later, the city is no longer hospitable to the middle class, either. A real garage is so rare, so financially improbable, it arouses awe as well as envy. The typical city garage—

conspires to remind us that you can take the car out of the garage, but you can't take the garage out of the car.

Futurists, however, would have us believe that one hundred years from now the car will no longer be feasible as a personal conveyance, which surely does not bode well for the garage. Proponents of the digital revolution promise that our three-pronged needs for sex, work, and mobility will be met by ISDN phone lines and all the right software. Clearly, futurists are as naïve as architects. The moment at which America could choose between supporting public transportation or the automobile came and went nearly a century ago. The vehicle of the hour is the Chevy Suburban, big enough to carry our gear—and our vestigial longings. And the fastest modern money can buy is still a poor second to a Porsche. The car, after all, is part of our constitution.

And the garage is more than a place to park a car. More than the best room in the house. It's not really a place at all, any more than Alice's Rabbit-Hole is. It's a part of our interior landscape. ☺

Tracy Young's column on the garage and its contents will appear occasionally. Young is a writer-at-large for Allure.



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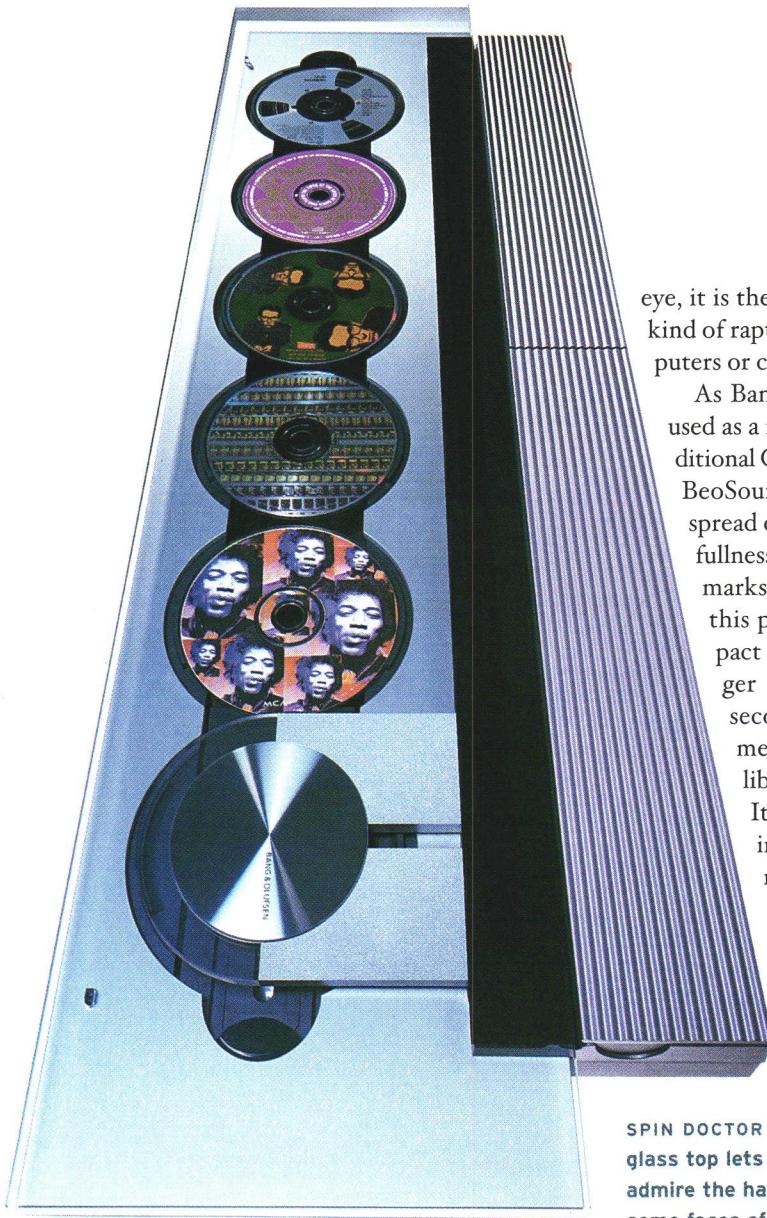
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# Future Perfect

## See How It Runs

A CD changer lets you watch it work—and it works even upside down

BY BILL BAROL



PHOTOGRAPHS BY DAVIES & STARR

THE BEOSOUND 9000 is almost certainly the first CD changer to come packaged with its own metaphor. We feel reasonably confident saying this, for one reason above all: the words *changer* and *metaphor* look ridiculous together. This is probably the first time they've ever appeared in the same sentence. Why? The traditional compact-disc changer is a charmless hunk of box, all function and no style—which makes the BeoSound 9000, from the paragons of high tech and high style at Denmark's Bang & Olufsen, a great leap forward. Perfectly functional *and* deeply satisfying to the

eye, it is the first CD changer that may move users to the kind of rapturous musings that used to be limited to computers or cars.

As Bang & Olufsen has it, "The closed book can be used as a metaphor for the single CD player. Using a traditional CD changer is very similar to visiting a library... BeoSound 9000 can be compared to selected books, spread out before your eyes." Ease of use and a look of fullness and variety, in other words, are the unit's hallmarks. The breakthrough technology that makes all this possible? Glass. A clear cover reveals six compact discs within, laid out side by side. This is a bigger advance than it may seem. Go back to the second part of Bang & Olufsen's three-part metaphor, the library. Generally speaking, a library offers few external cues as to its function. It might from the looks of it be an office building, a courthouse, or a parking garage. The user must enter the building to choose among its offerings. A certain amount of effort is required, and a certain amount of time. In the case of the 9000, however—remember, a pleasing mess of books spread out open on a table—the user need only take a glance to see what's currently available. "You have a recognition factor," says David Lewis, chief designer for Bang & Olufsen. "You can see which record is playing, you have a sense of what's going to happen next. It's really keeping up with time more than anything, which I feel one quite often misses today."

The elegance of the 9000 only begins with its see-through top. (Unfortunately, B & O insists on referring to this feature as "autovisuality," showing in its ad copy little of the restraint it shows in its designs. The price isn't modest either: \$4,000, without loudspeakers.) Place a CD in the unit, set it just so, and the machine remembers its position, stopping the disc in precisely the same place every time. The unit can be operated in seven different positions: it can be hung vertically on a wall or on an optional floor stand, hung horizontally so that the cover



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## Future Perfect

opens from above or below, placed flat on a table, set tilted on a table, or hung tilted on a wall. If any of these positions turns the control panel upside down, the solution is simplicity itself: take the panel off, turn it around, and replace it. The digital displays automatically adjust themselves to the new orientation. And don't worry about the CD falling out from an exotic position, Lewis says. "There are a spring and two plastic jaws that hold the CD in place. They're very easy to use. In a way, it's a rather low-tech solution to the problem. We wanted to simplify it, make it the sort of thing you would use all the time, without thinking much about it."

The 9000 can go anywhere, in other words, and fit seamlessly. "I rather like the fact that one can put it onto a stand and walk around it," says Lewis, an Englishman who has lived in Denmark for fifteen years. "It can be put in the middle of the room, it can be put more or less anywhere, which I think is an interesting idea for an audio product. It's not being served up on a high coffee table between two loudspeakers, necessarily. It stands there in its own right." He hopes the result of all this freedom of choice is to put listeners into a new relationship with their audio equipment, and finally with the experience of listening to music. "This is an important aspect of the whole thing: that you are being put into the technical world, in a sense, which makes it more understandable and more easygoing for you. Why does everything have to be packed into black boxes where you can't see what's going on, where mysticism is the order of the day? We try to demystify."

The openness of the BeoSound 9000 is to some extent a result of a trend toward more imaginative design on CD faces—which is in turn a replacement, at least in part, for the glorious bygone days of album-cover art, when graphic designers had a sumptuous 12-by-12-inch canvas on which to work. "You can put the CDs in the machine and more or less enjoy the full packaging," Lewis says, "because the design of the discs



themselves does seem to be getting more adventurous. Some of them are quite wild, and some of them are quite good, from a graphic point of view." (This doesn't make up for the fact that, in his eyes, CD packaging is awful. Lewis has nothing kind to say about the ubiquitous jewel box. "It's terrible, and it falls apart. And why plastic?"

This focus on the visual is a nod to the LP days and a concession to the dictates of today's entertainment environment. "We're so used to being visually entertained, I don't think one can ignore it," Lewis says. More broadly, the 9000 is in its simplicity and transparency an explicit reaction against design of the moment and for the moment. In Lewis's view, the idea of planned obsolescence has done a huge disservice to design, encouraging a stylistic impermanence that parallels the functional impermanence of so many consumer goods. "I've just bought a telephone, which is a typical design of the moment, and it's going to go dead in about six months. This is a terrible facet of our lives at the moment: in a way people have stopped thinking about design seriously, they just do it, because if it isn't the right thing you've done you can just do something else tomorrow."

Not a problem in the case of the BeoSound 9000, which seems certain to look as good tomorrow as it does today. Call its defining design trait "autovisuality," whatever that means, or just simplicity, it is a machine for the ages. "The idea, that you can see the machine displayed fully, opened out, without signaling that it's full of circuit boards and so on . . . it's simply the machine, you can see at once what it is and what it does," Lewis says, and concludes with an understatement that seems at once purely British and perfectly Danish: "I rather like that."

"Future Perfect," a column on technology and design, will appear occasionally. Bill Barol writes for television in Los Angeles.

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# Past Perfect

## Sister Act

On the eve of America's entrance into World War II,  
the cult of domesticity has its last hurrah

BY VÉRONIQUE VIENNE



STAGED BY LORD & TAYLOR as a promotion for chintz, this enigmatic room setting, published in *House & Garden* in March 1941, resembles a *tableau vivant* for the period. And yet, a lurking sense of disquiet makes this too perfect setup look contemporary, almost as if it were a Cindy Sherman installation meant to illustrate some ironic feminist point.

Indifferent to the world beyond the picture, a mother and daughter share an innocent secret. As evidence of their mutual involvement, they wear matching outfits—in the same chintz as their furniture. The promotional point of the picture was simple: washable glazes were making it possible for both decorators and dressmakers to use the beloved fabric.

And so, to demonstrate the versatility of chintz, a garment was designed to fit both people and things. With its neat box-pleats, the fabric drapes over the furniture, the lampshades, and the wastebasket—as well as around the woman and her child. You couldn't design a better Freudian slipcover. Obviously, there is another story here.

In the 1940s, look-alike dressing was popular in America and mother-daughter outfits were sold in many stores. Adorned with ruffles and rickrack, the frocks reduced all wearers to a common denominator of femaleness and signaled the youthful preoccupations of adult women—not the least of which was a talent for make-believe.

Only make-believe could explain the optimism of this picture in the spring of 1941, when America was on the verge of entering the war. Women were expected to prepare for war while keeping their spirits up: "A grave situation isn't helped by glum faces," wrote *Vogue* magazine in an editorial at the time. "Our hope is that we may help . . . to maintain these gentle arts of civilization." So while volunteering, women were also carrying on as sweethearts, wives, and mothers. Fashion was deliberately upbeat. Isolated from Nazi-occupied Paris, American designers were promoting the use of sunny colors. Heartening reds. Sentimental pinks. Salad greens. Fabric shortages hadn't hit yet, and outfits were worn as proudly as bunting.

Although done in earnest, the photo has some of the earmarks of a covert operation. With its mock domesticity, dummylike models, mottled-pattern fabric, and clever lighting, it is a homegrown version of the camouflaged installations that were so important to the war.

Imitation can often be more alluring than the real thing. Which is why this picture is so fascinating. Its appeal has as much to do with the cheerfulness of the chintz, as it does with our eagerness to embrace this flawless domestic idyll. The most prophetic element here may be the dark mirror in the middle of the picture. Caught in it, the face of the child seems to reflect our need to believe in the lasting safety of home.

*Every month, "Past Perfect" reexamines a photo from the magazine's archives.*

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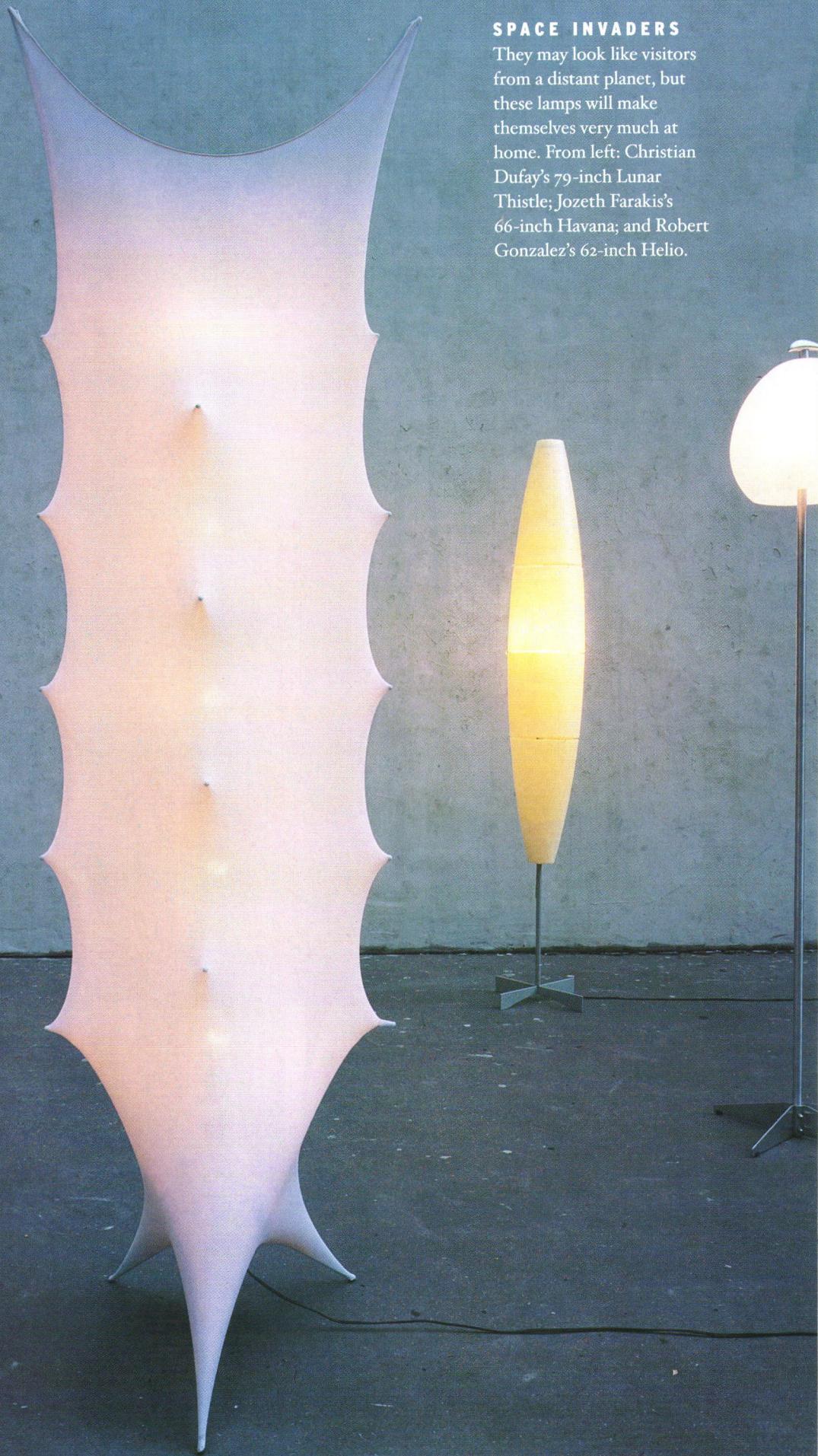
Just landed, these extraterrestrial forms add a sense of space in your place. From left: Achille Castiglioni's 77-inch Stylos; Lisa Krohn and Greg Abbott's 68-inch Tiki Mondo; Pascal Mourgue's 78-inch steel-and-aluminum lamp; Ross Menuez's 54-inch SlinkyLamp; and Russell Norton Buchanan's 72-inch Skyscraper.

PRODUCED BY RORY GEVIS

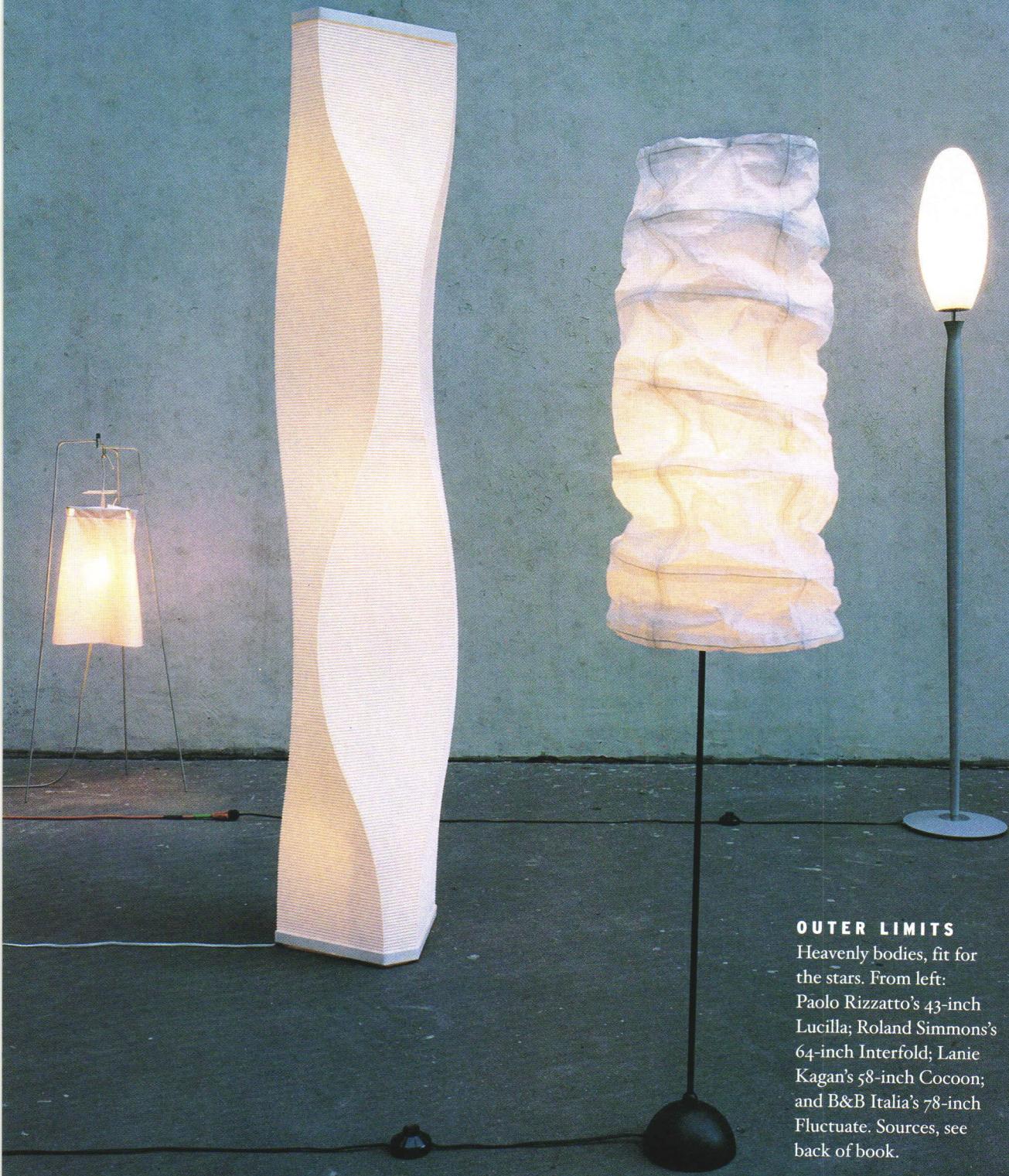
PHOTOGRAPHS BY CHRISTIAN WITKIN

### SPACE INVADERS

They may look like visitors from a distant planet, but these lamps will make themselves very much at home. From left: Christian Dufay's 79-inch *Lunar Thistle*; Jozeth Farakis's 66-inch *Havana*; and Robert Gonzalez's 62-inch *Helio*.



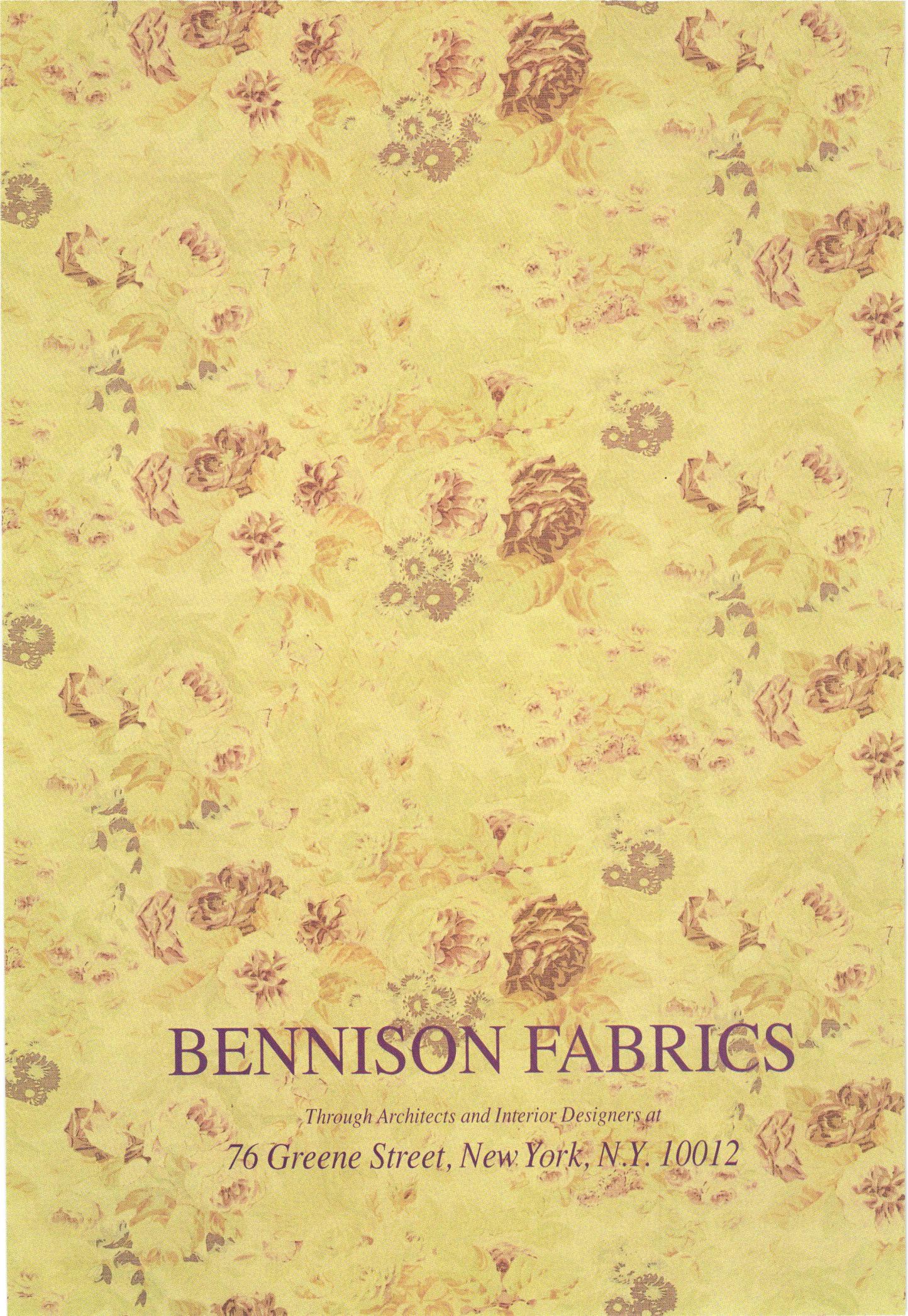
# Hunting + Gathering



## OUTER LIMITS

Heavenly bodies, fit for the stars. From left:

Paolo Rizzatto's 43-inch Lucilla; Roland Simmons's 64-inch Interfold; Lanie Kagan's 58-inch Cocoon; and B&B Italia's 78-inch Fluctuate. Sources, see back of book.



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# BOSTON



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BY KATHRYN BROOKSHIRE  
PHOTOGRAPHS BY MATTHEW HRANEK

LIKE THE KNOBS?  
SEE PERIOD FURNITURE  
HARDWARE, NEXT PAGE

# Hunting Gathering

## ▼ THE NEWBURY GALLERIES,

18 ARLINGTON ST. 617-437-0822 MON-SAT

10AM-6PM This dressed-to-the-nines gallery specializes in 18th- and 19th-century Continental antiques. It tries to carry "most everything a decorator would need." Our favorite items: a pair of 19th-century **ITALIAN TABLES** made from fruitwood and olive wood (\$5,800).



**A GALLAGHER CHRISTOPHER ANTIQUES**, 84 CHESTNUT ST. 617-523-1992 MON-SAT 11AM-6PM, SUN 12PM-5PM.

The French chairs are the most beautiful finds in this store just off Charles Street: a Louis XIV-style carved walnut armchair, ca. 1840 (\$2,400), sits next to two English mahogany hall chairs with pierced, carved backs, ca. 1850, a great buy (\$1,795). In the window is a remarkably modern-looking pair of **CHARLES X SLING CHAIRS** in chartreuse tufted leather, ca. 1890 (\$5,900). If chairs are your thing, here's the place to pull up a seat.



**▼ PERIOD FURNITURE HARDWARE Co., Inc.**, 123 CHARLES ST. 617-227-0758 MON-FRI 8:30AM-5PM (SAT 10AM-2PM IN

FALL AND WINTER ONLY). The exterior of this shop is just as intriguing as what's inside. There's a hearty stock of fireplace equipment, a multitude of **DOOR KNOCKERS AND WEATHER VANES**, furniture hardware, lighting fixtures, and bath fittings. If you forget your shopping list, no problem: you can buy a catalogue for \$4.50, take it home, and check off what you need.

**◀ CAMDEN COMPANIES INC.**, 211 BERKELEY ST. 617-421-9899 MON-SAT 10AM-

5PM. Not only is this a huge antiques and decorative furniture store, but with an assortment of rooms in the basement for painting, sewing, repairing, and storing, this shop has more going on than meets the eye. Camden specializes in interior and decorative furniture painting and makes **CUSTOM SLIPCOVERS**, pillows, draperies, and bedcovers. It also makes and rewires lamps and has a plentiful supply of antique picture frames.

**▼ UPSTAIRS DOWNSTAIRS**, 93 CHARLES ST. 617-367-1950 MON-SAT 11AM-6PM, SUN 12PM-6PM.

If you're having a hard time finding a good deal in the pricey row of stores along Charles Street, pop in this darkened underground shop (sorry, there's no longer an upstairs). Four rooms are filled with interior and garden furniture, silver, and decorative knick-knacks. Pick of the litter: a painted cottage **PINE CHEST** (\$395), a pair of sterling-silver candlesticks (\$55)—they're VERY small—and a vintage croquet set (\$120).





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## WHERE CAN I BUY IT WITH THE CARD



Mary and James, let's just say, don't always see eye to eye. One thing they do agree on, however, is the American Express® Card. That's because the Card is welcomed at all kinds of places, for everything from paper shredders to stuffed animals. (A donkey or an elephant, perchance?)

{ You can find stuff like James and Mary's at these establishments: }

**Williams-Sonoma**

**Staples**

**The Nature Company**

**Waldenbooks**

**FAO Schwarz**

**The Sharper Image**

{ And if you're in James and Mary's neighborhood, Shenandoah Valley, VA: }

**Grand Piano & Furniture Co.**

**Hayden Music**

**Jim's Appliance**

**Lowe's Home Improvement Warehouse**

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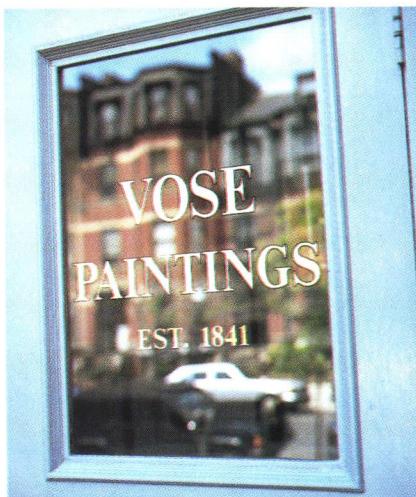


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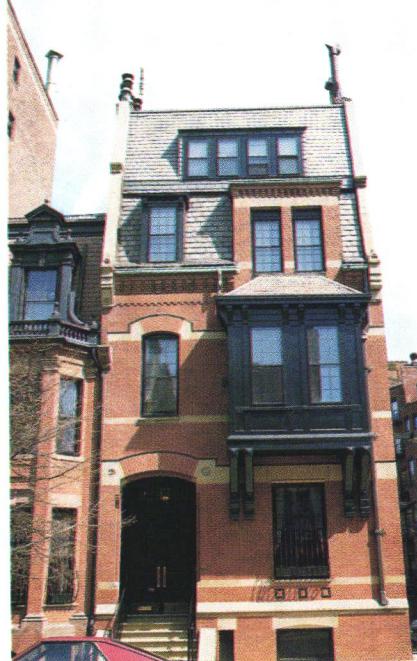
## Hunting Gathering

### ALONG THE WAY



Peruse 18th- to early-20th-century American paintings in this 1884 home, which is now the backdrop for **VOSE GALLERIES OF BOSTON, INC.**, 617-536-6176. This fifth-generation business is considered one of the oldest in the country and proudly displays works by the Hudson River and Boston schools. For a soothing break, tour the **ISABELLA STEWART GARDNER MUSEUM**. There is a four-story atrium, mouth-watering

**STEELE** displays rare prints, 617-536-6339. **ROUVALIS FLOWERS** is a Beacon Hill treasure, 617-720-2266, and **AKIN LIGHTING CO.** makes some of the city's most fanciful lamps, 617-523-1331. At **THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION**, 617-536-5651, you can find small gifts: the store's profits go to charity, including transitional housing for battered women.



### HOUSE FOR SALE

**JUDY DEL COL, REALTOR; ITZKAN AND MARCHIEL REAL ESTATE**, 160 COMMONWEALTH AVENUE, SUITE U-2, BOSTON, MA 02116; TEL: 617-247-2909; FAX: 617-247-3943. 20 FAIRFIELD ST. This five-bedroom, four-bath, 1875 Ruskin-Gothic-style house sits prominently in Boston's Back Bay. It has central air-conditioning and a separate apartment on the top floor. Price: \$1,600,000



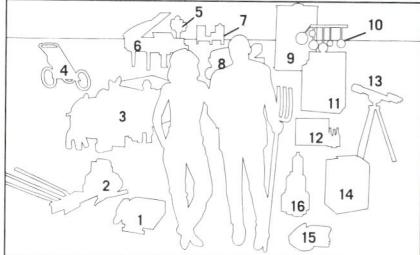
antiques, and paintings by Botticelli, Rembrandt, Degas, and Matisse, 617-566-1401. Visit two of the longest-established antiques dealers on Charles Street: **GEORGE GRAVERT**, 617-227-1593, and **BRADSTREET'S-ANTIQUARIANS**, 617-723-3660. **AUTREFOIS**, 617-424-8823, has fine French antiques and **HALEY &**

**BOSTON DESIGN CENTER**, ONE DESIGN CENTER PLACE, 617-338-5062, OPEN TO THE TRADE AND ITS CLIENTS ONLY, MON-FRI 9AM-5PM. Dubbed "New England's only total resource building for interior design professionals," the Design Center—located in a former military warehouse—offers 65 showrooms with more than 1,200 lines of premiere furnishings, fabrics, and kitchen designs. Home to Beacon Hill, Grange, Schumacher, Waverly, SieMatic, and many others, this is a required stop for anyone in the trade.

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7. Easy chairs (*more mileage logged than baby jogger*)
8. Riding mower
9. Books, nonfiction
10. Calphalon cookware
11. Gourmet gas range
12. Bordeaux, 1989
13. 60mm telescope
14. Paper shredder (*if only it could talk*)
15. Baseball gloves
16. Maalox (*breakfast of campaign strategists*)



# Hunting Gathering

▼ MARCO Z, 177 NEWBURY ST. 617-262-

**0780** MON-SAT 10AM-6PM. When you step into this old house of whimsical antiques and decorative accessories, owner Marc Glasberg and his two small cavalier King Charles spaniels make you feel right at home. Wooden traveling and vanity boxes (\$300-\$800) line the stairs. The back room is jammed with serving trays and a **HUGE ARRAY OF CHINA**. A set of twelve Hutschenreuther dinner plates in turquoise rimmed with gold (\$1,000) sup with delicate blue Japanese export bouillon cups (\$335 for a set of ten).



LOULOU'S LOST AND FOUND,

121 NEWBURY ST. 617-859-8593 MON-SAT

10AM-7PM, SUN 11AM-6PM. A walk into this store takes you to the pantry of a bistro in Paris or your great-grandmother's attic. As music from the jazz age pipes through the air, pick out **CUBED SALT AND PEPPER SHAKERS**, perfect for small dinner parties (\$1.95 and up), an antique silver butter dish, teapot, or Lasserre dinner plate rimmed in gold (\$40).

REPERTOIRE, 560 HARRISON AVE.,

SUITE 403 617-426-3865 MON-FRI 9AM-

5:30PM, SAT 12PM-5PM. This out-of-the-way showroom in the South End delivers avant-garde designs by the likes of Philippe Starck, Giorgietti, and Cappellini. Sturdy beds (one by Flou is \$2,200) and **ALUMINUM-MESH FLOOR MATS** are yours for the taking. Okay, buying.



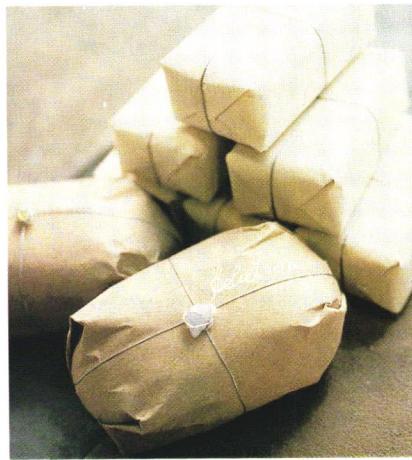
▲ WINSTON FLOWERS, 131 NEWBURY ST. 617-541-1138. MON-SAT 8AM-

6PM, SUN 8AM-5PM. Owned by four brothers, this flower shop was started in the 1940s by their grandfather, who sold seasonal blossoms out of a small wooden cart in front of the Ritz Carlton. Today the shop specializes in **EXOTIC FLOWERS**—many on view outside. Give your nose a treat and take a sniff.

▼ INDUSTRY, 276 NEWBURY ST. 617-

437-0319, MON-FRI 11AM-7PM, SAT 11AM-

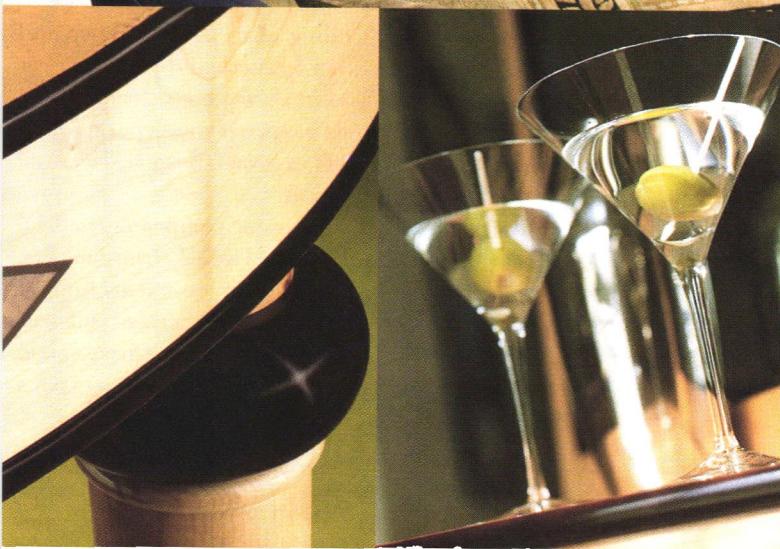
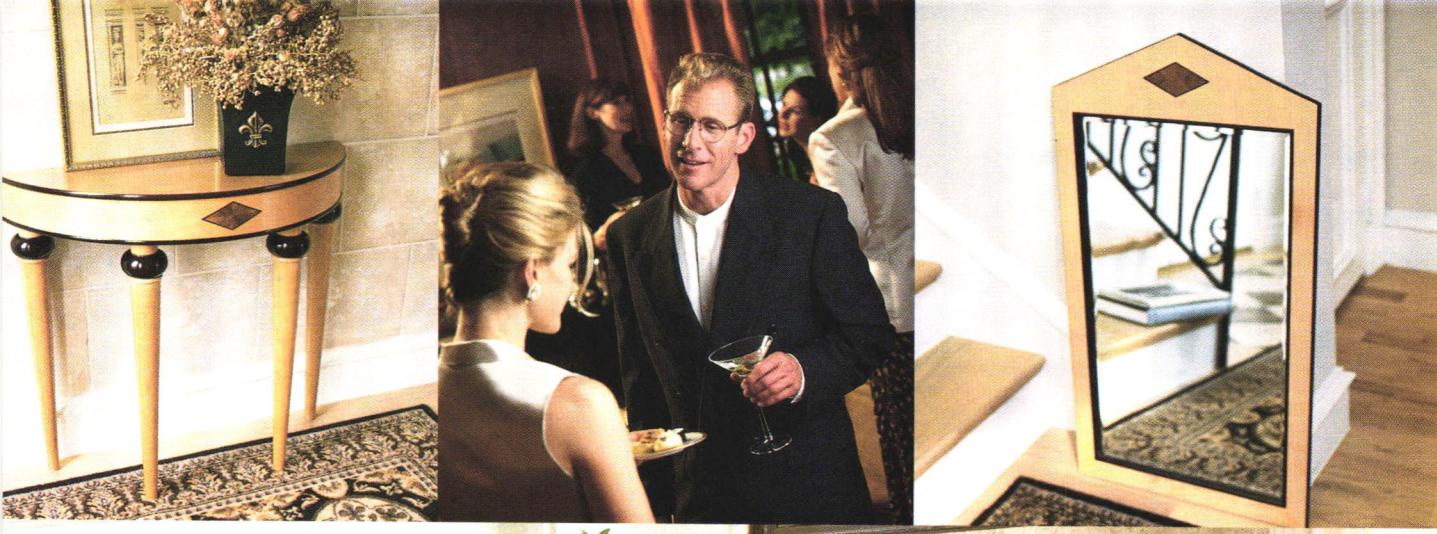
6PM, SUN 12PM-5PM. As you walk down Newbury Street near Massachusetts Avenue, you'll see stores like this one showcasing young local artists. Most of Industry's wares are made by up-and-comers working out of the store's South End studio. There are wittily painted side tables (\$365), pitchers (around \$60), and **WILDLY PAINTED LAMPSHADES** (\$28-\$60) hanging around.



▲ FRESH 21ST CENTURY, 121 NEW-

BURY ST. 617-421-1212 MON-SAT 10AM-7PM,

SUN 11PM-6PM. One customer remarked, "This is new, hip, and so simple," and it's a formula that seems to work for this shop, which carries 160 **VEGETABLE-BASED SOAPS**. The most popular are French aromatic ones (\$7.50 each), such as freesia and heliotrope.



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Hunting  
Gathering

# Ship It

How to get the best out of your catalogues

BY DAN SHAW



## featherbeds

PHOTOGRAPHS BY RICHARD PIERCE

LIKE MANY OF THE FINER THINGS in life, featherbeds are an acquired taste. These high-caliber mattress pads—essentially down-and-feather quilts that go under fitted sheets—are not universally appreciated. While some people say sleeping on a featherbed is like being enveloped in a soft embrace (without having to give up a firm mattress), others complain that featherbeds are claustrophobic because they can engulf you as you shift around in your sleep. Still, I knew I had to find out what I'd been missing; I thought the featherbed might be a candidate for my acquired-taste pantheon that includes martinis, caviar, mud baths, and espresso.

Ordering a featherbed from a catalogue makes a lot of sense: it will be delivered to your door so you don't have to schlepp your bulky purchase home; the advice you get from the salespeople will be as useful as—and undoubtedly more cheerful than—what you'll get in the bedding shops of most department stores; and since catalogues usually have generous return policies, you can test your featherbed for days (or weeks!) before deciding whether it's right for you, which is

just what I did. This is especially useful because even when a catalogue informs you that a certain featherbed is 50 percent down and 50 percent feathers, you won't be able to predict what that will feel like or how much fluffing it will need. Fluff and feel depend on the quality of the down and feathers inside. Christopher Bradley, president of Cuddledown of Maine, says his company's filling of 10 percent down and 90 percent feathers makes for a featherbed that doesn't get matted. If you have too much down, the featherbed will become a pancake (think of what would happen if you slept on top of a down comforter several nights in a row). If the bed were all feathers, it wouldn't be lofty or soft.

I called four well-known mail-order companies, said I'd been told that sleeping on a featherbed would change my life, and asked which model would be best for me and my futon. I also asked about the differences between featherbeds and mattress pads (from \$35 for a queen cotton to \$278 for fuzzy fleece) to see if the companies were as concerned with ensuring I got a good night's sleep as they were with making the sale.



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# Hunting Gathering

**CUDDLEDOWN OF MAINE**  
312 Canco Road, Portland, ME 04103  
800-323-6793

This twenty-three-year-old company prides itself on personal service. "A customer said that she liked calling Cuddledown because it was like talking to her mother," the catalogue boasts. Luckily for me, Maureen, who answered my call, knew a lot more about featherbeds than my mom, and succinctly summed up what I could expect from Cuddledown's featherbed (photograph, previous page): "It compresses from five or six inches to one when it goes under your fitted sheet. It cushions your body's pressure points better than a mattress pad." My options: the classic featherbed (\$149 for queen) or a baffled one (\$169), which is supposed to require less fluffing on a regular basis.

Five days later, my baffled featherbed arrived, as fluffy as any duvet I'd ever encountered. Sleeping on it confused me—I kept thinking the featherbed was my quilt and tried to pull it around me, and pillows seemed redundant. Caveat emptor: If you drink coffee in bed—and balance the mug on your mattress—this featherbed isn't for you.

**THE COMPANY STORE**  
500 Company Store Road, La Crosse, WI 54601  
800-285-3696

When I told Bridget, the operator who took my order at the eighty-five-year-old company, that I'd heard a featherbed would change my life, she replied, "I have to agree." She confided that a friend had sold her one for \$5 because her husband was allergic to feathers. "It's wonderful for me," she continued, "though some people prefer a wool mattress pad, which they say is to die for. Featherbeds fold around you if you like that sort of thing, but they don't make you any warmer. If you had a polyester featherbed, you'd be sweating all night."

After taking my order for a Baffled Channel Featherbed (\$139 for a queen), Bridget convinced me to buy a cotton cover (\$30). Though featherbeds tend to have tougher skins than comforters because they get more of a pounding, an extra cover may help protect you from getting pricked by a recalcitrant feather. When I asked about the return policy, she said cheerfully, "Don't hesitate to call and tell us if you hate it." Well, I didn't hate it, but I didn't love it either; it was actually too fluffy for my taste. I felt as if I were sleeping in a Brobdingnagian doll's house.

## GARNET HILL

262 Main Street, Franconia, NH 03580  
800-622-6216

After asking me a few questions, my saleswoman, Helen, sensed that I'd probably prefer a really good mattress pad to a featherbed. She also shared her personal preference—and vouched for the Naturalift Wool Mattress Cover (\$285 for a queen). "I have one and use it year-round. It gives you more support than a featherbed." I asked her if it was really far superior to the Natural Cotton Chenille Mattress Pad Cover (\$60 for a queen), and she promised me that the wool cover was worth the money.

I succumbed to her sales pitch, and four days later the wool pad arrived. It resembled one of those fuzzy car seat covers that you sometimes see in MGs—but it certainly wasn't as impressive to look at as a fluffy featherbed. It was, however, impressive to sleep on—I felt as if I'd gotten a brand-new mattress that was firm and soft in all the right places. And in that sense, it was a bargain, for a queen-size mattress from Garnet Hill costs \$1,095.

## CHAMBERS

PO Box 7841, San Francisco, CA 94120  
800-334-9790

The spring catalogue didn't have a featherbed per se, but its down mattress pad (\$260 for a queen) was described as being "much like a featherbed that lends gentle support from head to toe." When I asked the salesman, Yuri, who sounded like a surfer dude on spring break, about the difference between the down mattress pad and the cheaper chenille one, he said, "I'm not sure myself but let me find out." He consulted a supervisor while I listened to New Age music; a few minutes later, he got back on the line with the not-so-revelatory information that the down one "may be a little softer."

So I ordered the down mattress pad, and Yuri, as if sensing my ambivalence, said without prompting: "If the item doesn't work out for you, sir, return it to us and we'll credit your credit card."

Chambers may have had the most laid-back help, but it also had the most upright packaging—the mattress pad was wrapped in tissue paper in a gift-worthy box. I felt as if I'd sent myself a very nice present, which is what buying a featherbed is ultimately all about. I've been sleeping on it for several weeks now and I still haven't spilled my coffee on it, which I interpret as a signal that this featherbed and I were meant for each other. ~



**Rock crystal and gilded bronze chandelier  
of nine lights. Original condition.**

**France, Circa 1830  
Height 35", Width 24"**

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RALPH LAUREN INFANTS AND TODDLERS

*first*  
PRINCIPLE

# ART + ART ISTRY

Rough plaster and traces of dripping paint on the walls that subliminally echo the style of the artist who lives there. Patterned kilims pieced together to fit a staircase that winds up four floors. Embroidered and embellished textiles, from India, the Philippines, and Spain, used as throws or layered on sofas and chaises. Colorful squares and strips of rice paper splashed across the walls of a New York City Casbah.

A vibrant turquoise ceiling that floats above bright white moldings. Artistry: a creative compendium of ideas where individuality is celebrated as an element of design. Let the fun begin.

# BOHO

PRODUCED BY CAROLINA IRVING  
PHOTOGRAPHED BY FRANÇOIS HALARD

*first* PRINCIPLE

# LUXE

A painter  
and a  
writer go  
to town  
with  
bohemian  
flair

BY SUZANNE  
SLESIN





#### TEXTURED

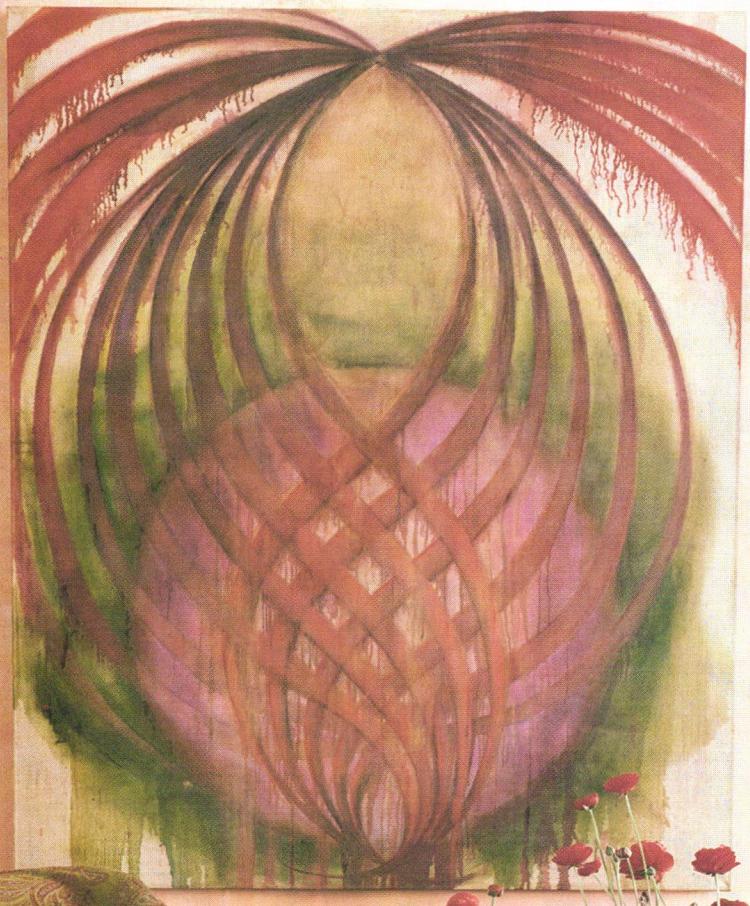
Skateboarder Genevieve Hudson-Price, previous pages, makes a stop on the living-room sofa; above, an antique temple doorway frames the view into the kitchen. Indian, Chinese, and English pieces furnish the living room, right. The marble-topped island in the sleek kitchen is by Kevin Walz.

**A**bout the time Judith Hudson, a painter, was a year and a half into the renovation of the New York brownstone she shares with her husband, writer Richard Price, and their two daughters, she found herself chasing down the street after Julian Schnabel, with a few more decorating questions. Earlier, Schnabel, a well-known artist and a family friend, had burst into the house on the way to the park with his twin sons. "Make that the blue Matisse used when he was in Morocco," he decreed, speaking of the stylish staircase that leads from the bamboo-planted garden to the second-floor dining room. "I followed him around, madly taking notes on everything he said. Julian was here for a total of ten minutes and gave me sixty ideas," says Hudson, who has plenty of her own. Hudson's imagination and her uncanny ability to galvanize an array of inventive and artistically driven ideas give creativity in interior design an added dimension, from pieced-together faded kilims for stair runners to the deft layering of exotic fabrics and the sensuous wall treatments.

"In the country, I live in an old barn built for animals, and in the city I lived in a loft built for machines," explains Hudson. "I felt it was time to live in a place built for







# *first* PRINCIPLE

humans," she says of her move to a private house. The change also allowed eleven-year-old Annie and nine-year-old Genevieve to have their own floor. "In the loft, we all ended up on the bed in one room all the time," says Hudson. "I felt I needed some privacy." No wonder the human scale of the nineteenth-century house, with its paneled doors, moldings, and what Hudson calls "lots of places to hide," had a special appeal.

After looking at a number of brownstones, Hudson chose this one because of its width—about 22 feet instead of the more common 18—and the generous proportions of the living room. "It's surprising how much of a difference four feet can make," says Hudson. "The house looked instantly more dramatic."

But the 1930s master bathroom with its double bubble-gum-pink tubs and enveloping underwater scenes by the late Francis Scott Bradford, a New York muralist, was the clincher. The rest of the house, Hudson felt, "was a blank canvas that I could paint on." It was also a house that she didn't think had to be "brought back" to its original state. "I respected the integrity of the house but saw that I could do my own thing there."

A friend introduced her to Pietro Cicognani, an Italian-born architect, whose eleven-person New York firm, Cicognani Kalla Architects, designs both residential and commercial projects. "He had a very relaxed response," says Hudson. "Anyway, I'm totally partial to anything Italian." Cicognani, assisted by project architect Leslie Kavchak—the kind of person who can get very excited by the perfect fit of a custom-made bathtub drain—gave Hudson what she wanted: a greater feeling of openness and light.

Although Cicognani renovated all five floors, enlarged the basement, restructured stairways and door openings, and built a new kitchen and bathrooms, his design imprimatur is subtly felt, and his architectural flourishes are seamlessly woven into the overall scheme. "It was the kind of project where everyone was able to work together," he says. "We feel very fulfilled by it."

So do the people who live there. "Pietro's suggestions were very obvious, but were things I didn't think about," says Hudson, who was busy with everything else. "I love looking at and thinking about rooms," she

says. For Annie's room, Hudson envisioned a Moroccan tent lined with banquets and cushions. She enlisted Ricky Clifton, an artist and writer, to carry out her fanciful ideas, including his own magical version of a North African sitting room. "Until the room was finished, it was all amiable between the two girls," says Hudson. "But when Gen saw it, I had to come up with something fabulous for her, too." An antique wedding bed, chosen from photographs, made its way from China. "What took guts," says Hudson, who had the



## LAYERED

In the living room, left, an oil painting by Judith Hudson hangs above a chaise draped with early-19th-century French and Spanish embroidered textiles. Tribeca Upholstery made the velvet pillows. The plaster walls are allowed to show through by using a pink undercoat as the final coat. The combination library and dining room, above, overlooks the garden. The carved teak Anglo-Indian chandelier is a surprising foil to the 1930s tubular copper Thonet chairs. A Chinese pickle jar stands in the fireplace.

# *first* PRINCIPLE

ceiling wallpapered with a William Morris design, "was not to make it look too kitschy."

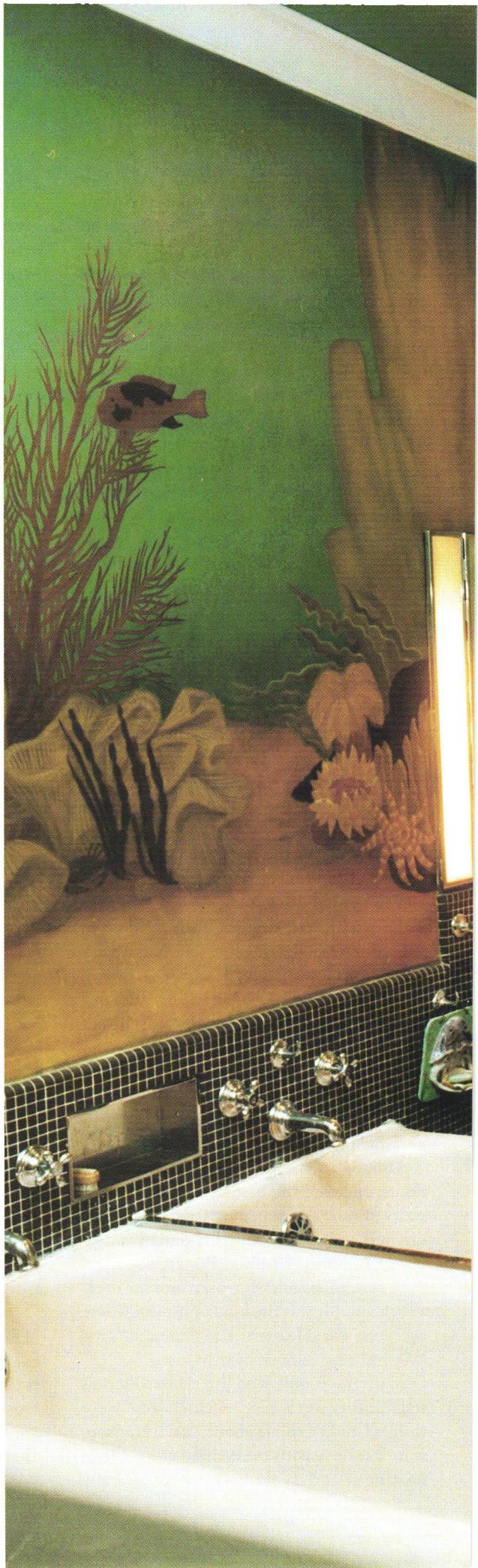
For the master bedroom, Hudson draped a four-poster tiger-maple bed that had belonged to her parents with a cornucopia of hangings—including a nineteenth-century textile from the Philippines, a caftan she bought in Morocco in the '60s, and an Indian elephant headdress—that she had accumulated over the years. "I'm very attracted to the sensuality of the Eastern sensibility," she says. "But I don't make a study of it." Tibetan tiger- and leopard-patterned rugs are layered on the floor in what looks like an ad hoc arrangement. "I like to put everything I have out there, and use it every day," says Hudson. "You can't imagine the crystal I've broken or the incredible pillows that have been chewed up by dogs."

The 38-foot-long living room is anchored with a spectacular double English sofa. Hudson had first eyed a similar one in the cavernous George Smith showroom in SoHo

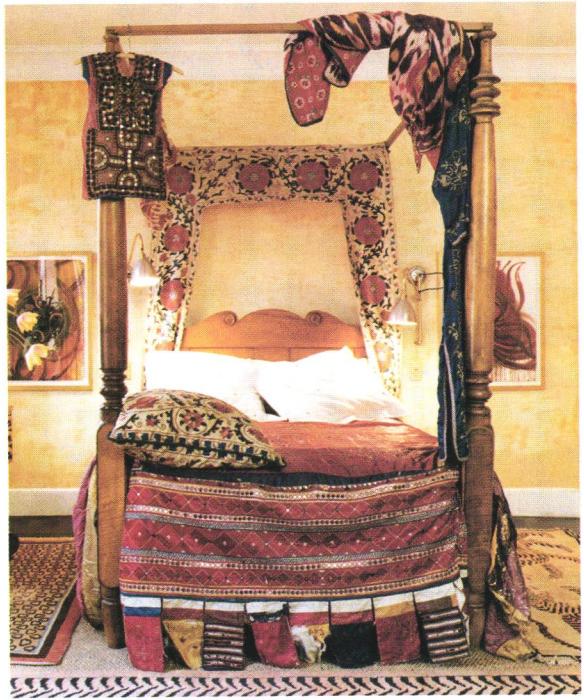
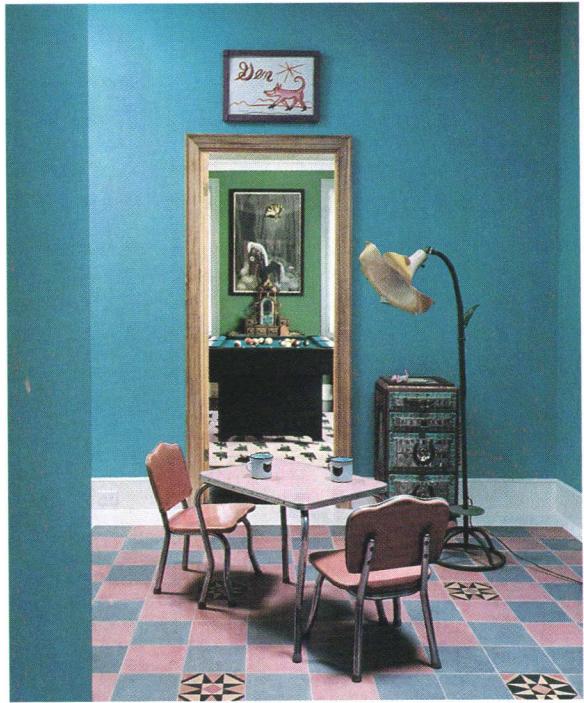
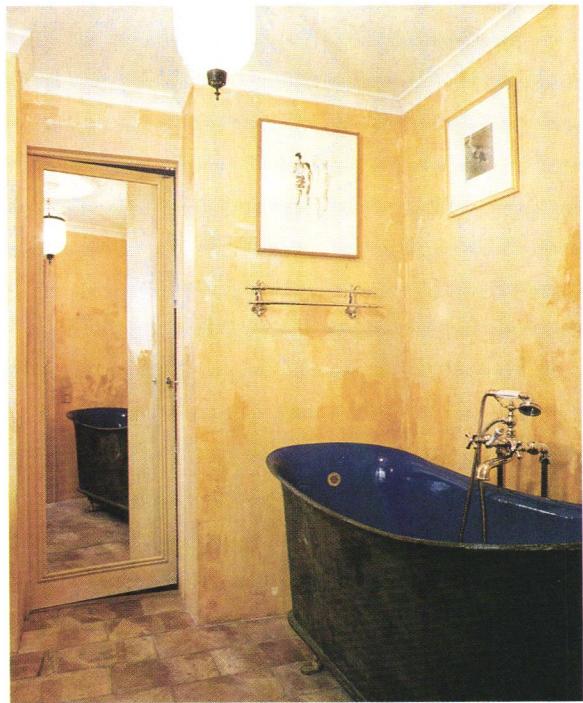


## ECLECTIC

Beneath a ceiling covered with a William Morris wallpaper, Genevieve sleeps with her stuffed animals in a 19th-century Ching dynasty bed. The original master bathroom with its side-by-side pink bathtubs, has underwater murals by the late Frances Scott Bradford.







#### C O L O R F U L

A vintage blue porcelain bathtub is on the first floor, top left. The sisters share a sitting room, top right, and bathroom, above left. A Moroccan caftan, Indian elephant headress, and Bokhara textile decorate the bed in the master bedroom, above right. Annie's room, right, is a Moroccan fantasy.

ten years earlier, coveted, and always remembered it. Other dramatic overscaled furnishings include a red Chinese wedding chest, a carved-wood Indian bed that now functions as a coffee table, and nicely worn leather club chairs. "I have a catalogue in my brain," says Hudson, who focuses on room design, even when watching TV or a movie. "*Brideshead Revisited* inspired the color of the ceiling," she says of the deep

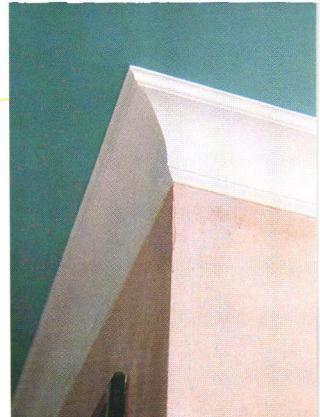
turquoise that gives the living room its special lift.

The wall treatments that look as if they're from an Italian palazzo came about when Hudson saw the pink undercoat for the paint, with the plaster showing through, and decided to use it as the final coat. "That's how things evolve," she says. But not without Hudson's own strong creative force, and more than a bit of artistry from close friends.



# Life Imitates Art

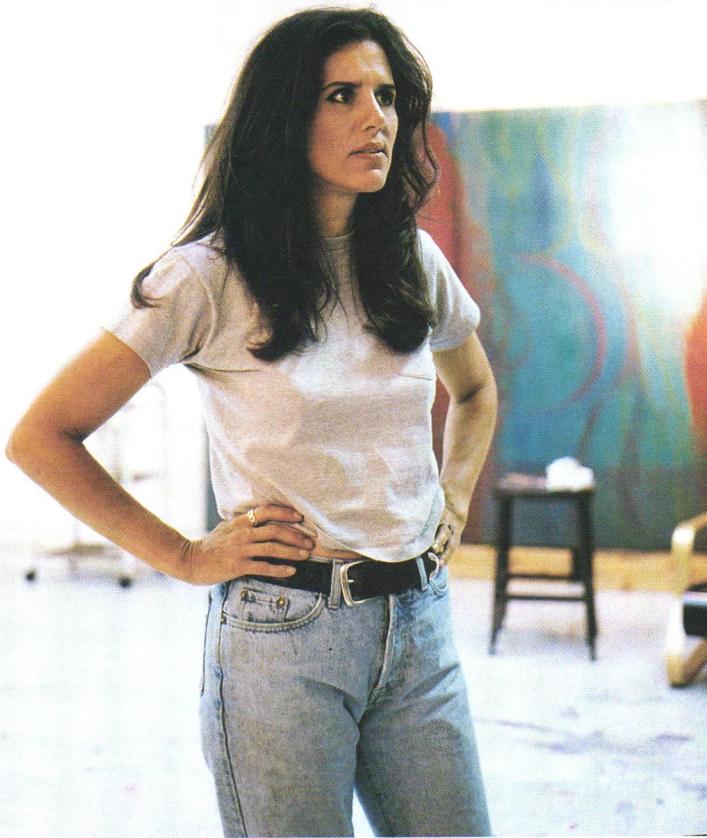
In the design of the house, Judith Hudson was a tireless shopper and conductor, orchestrating the creative ideas of various artists, including Julian Schnabel, whom she called "amazing." She implemented them with the help of talented artisans and craftsmen and incorporated imaginative contributions from architect Pietro Cicognani, designer Kevin Walz, artist Ricky Clifton, and her two young daughters.



**A SKY HIGH** In the living room, the contrast between the crisp white molding and the deep blue of the ceiling gives the illusion of a sky floating above a stuccoed building.

"I have ideas that are stored in my mental file. I pull things out of the pantry and play with them"

Judith Hudson



**< PLASTERED** When the walls were being stripped and prepared for plastering and painting, Hudson decided to keep the unfinished stuccolike effect throughout the living room and stairwell as well as the remnants of a *trompe l'oeil* wallpaper border in one area on the stairs. Jean François Aimé, an expert plasterer, treated the walls with a roughly applied mixture of powdered and liquid pigment and plaster. The perforated, darkened, and oiled steel wall sconce with its acid-etched shade is by Kevin Walz. The painting of the rabbit is by Donald Baechler.

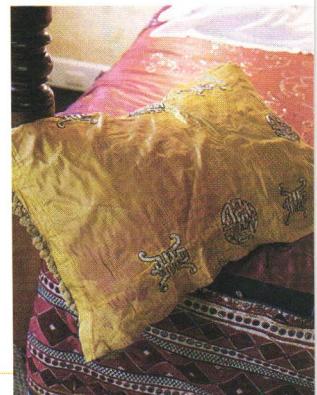
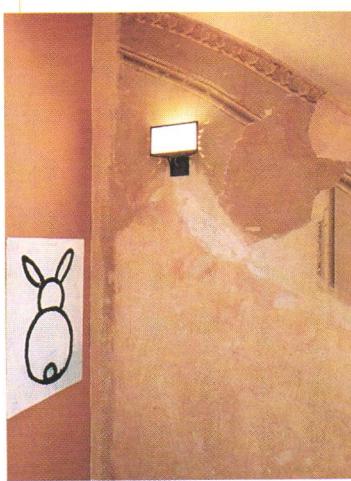


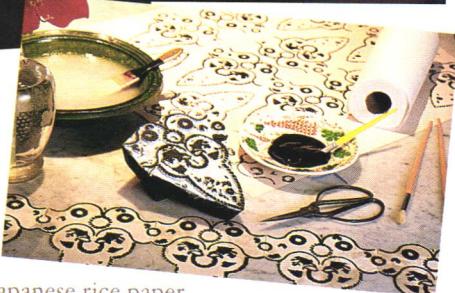
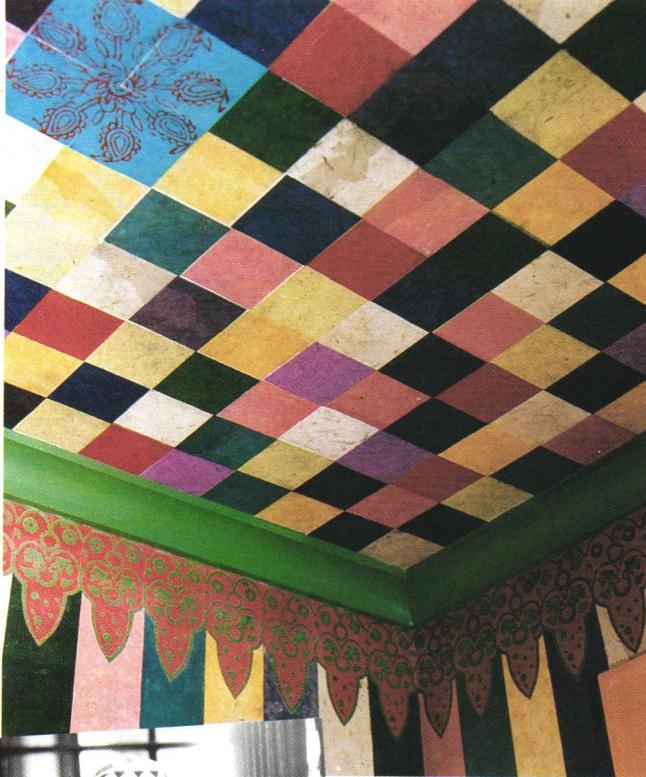
**A TABLED** Julian Schnabel designed the table in the kitchen. Studio 40 in New York fabricated it, using an assortment of ceramic tiles embedded in cast concrete. The bronze legs were made to look like sprues (pieces usually left over when castings are removed from their molds).



**> THE LAYERED LOOK** Hudson's predilection for collecting interesting Eastern and ethnic textiles is apparent throughout the house. In the master bedroom, see cover, a pillow fashioned from an antique Chinese robe was bought from MeiLiu Dong, a New York dealer in Chinese antiques. The bedspread, from Tucker Robbins, another New York dealer, is a 19th-century Philippine textile.

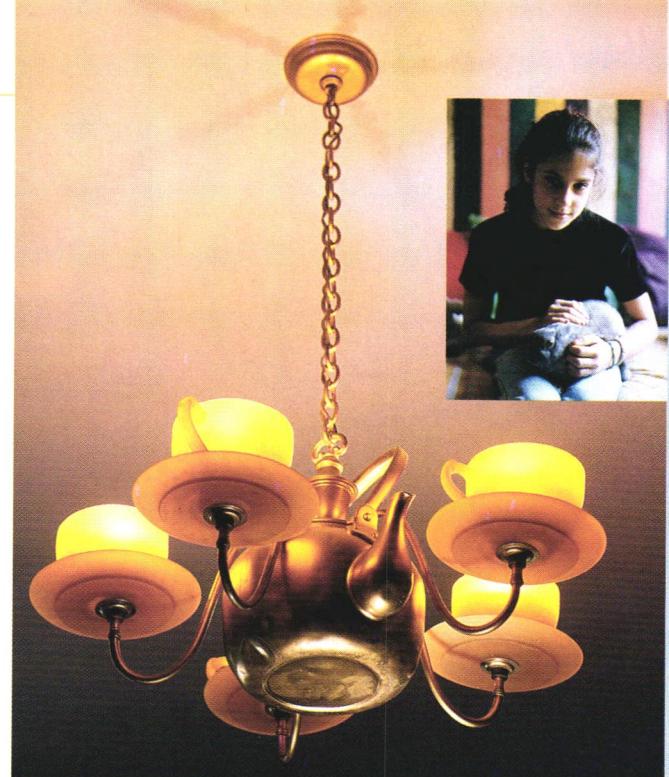
**< PATIO PATTERNS** The dramatic blue poured-concrete stairway that connects the patio to the library and dining room balcony is one of the ideas that came from Julian Schnabel. (Studio 40 made the bronze-and-steel railing and painted the steel balcony.) Schnabel also added tiles, left over from the bathroom renovations, to the stone on the ground. The antique carved wood chair came from Morocco.



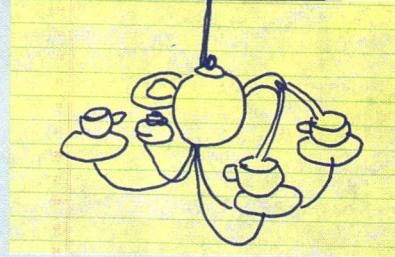


**A MOP & GLO**  
To carry out the Moroccan theme of Annie's room, artist Ricky Clifton, above, cut out various kinds of colorful paper, including Tibetan tissue and Japanese rice paper, that were glued to the walls and ceiling, top, with wheat paste and then glazed with Mop & Glo, a floor cleaner. Clifton also made woodblock prints for the borders. Vahagn Arslanian, a young artist, constructed a window of stained glass. "You have to have color in the children's rooms, because color is associated with memory," Schnabel said to Hudson.

**V THE SILK ROUTE** The Scheherazade chandeliers in the living room are made of Fortuny silk by Venetia Studium in Venice. While these were imported directly from Italy, the same lamps are available through architects and designers from the Stephanie Odegard Company in New York. The list price for one of these lamps is \$4,085.



**A LET IT POUR** The whimsical teapot and cup-and-saucer chandelier was designed by Annie Hudson-Price, inset, when she was nine. Sketching lamps one day, she had asked her mother, "Wouldn't it be great to have a chandelier like a teapot?" "Well, draw it," Hudson replied. And when she did, in the sketch at right, her mother surprised her by having the design made into a real chandelier that now hangs right outside her bedroom. The teapot and arms



are brass, and the cups and saucers are of cast acrylic resin. The chandelier was made by Studio 40. A similar custom-made fixture would cost somewhere between \$1,500 and \$1,800.



**A TILE STYLE** Eight-inch-square cement tiles were installed in a bathroom, above, and in the girls' sitting room and bathroom, page 172. Architect Pietro Cicognani imported them from Carrelages du Marais, in Paris. Similar tiles, made in Morocco by Carocim, cost \$12 each at American Rag Maison et Café in Los Angeles and San Francisco.



**A KILLER KILIMS** David Zadeh of Symourgh International Inc., a New York company that specializes in antique Oriental and European rugs, collected eight antique Persian kilims, each 2 1/2 feet wide and 12 to 20 feet long and similar in color and pattern. Zadeh then had them pieced together to create the runners that cover the stairs connecting the four floors of the house. More Sources, see back of book.

NOW

A



D

Z

E

N

A photograph of a room with light green walls, a window with white trim, and a dark wooden bench with pillows.

A CONNECTICUT  
FARMHOUSE IS  
RESTORED WITH  
A SIMPLICITY  
THAT IS AT  
ONCE MODERN  
AND TIMELESS  
BY SUZANNE  
SLESIN  
PHOTOGRAPHED  
BY ANITA CALERO



## IT'S ABOUT TAKING AWAY AND REFINING, REFINING, REFINING



**O**n the day Barbara Dente and Donna Cristina first saw the early-nineteenth-century farmhouse sitting at the center of a twenty-seven-acre property in southeastern Connecticut, the sun was shining and sheep were grazing peacefully on the hill. "It looked like something out of a fairy tale," says Cristina, who is a partner with Dente in a New York fashion consulting and advertising firm. The bucolic scene captivated the two women, who soon found themselves embarking on a highly exacting renovation, transforming the exterior and interior of the 1820 house.

Almost a year later, the strikingly plain white building is a curious ode to minimalism, in spite of (or maybe because of) all the esoteric and wonderful objects that have been carefully composed on tables and mantelpieces. "We see the house as

**The sheen of bare, dark wooden floors and the careful composition of objects, previous pages, evoke a tranquil mood throughout the house. In the main living room, above and left, white walls set off the Christian Liaigre armchairs and sofa from France. Made to order in New York City: twin daybeds, designed by the owners, give a relaxed air to the high-ceilinged sitting room, right, situated by the back entrance.**





A Vermont soapstone sink and counter made for the kitchen, opposite. The cabinets are Shaker in style. A Quaker meetinghouse table, wooden chairs by Liaigre, and a conical metal lamp furnish the spare dining room.





## "WE WANTED THE FURNITURE TO HAVE A LITTLE AGE AND TEXTURE"

American on the outside and a mix of cultural influences on the inside," says Cristina.

"We travel a great deal and always bring things back," she adds. The rigor with which the two women edit their shopping impulses is astonishing, and the evocative array of objects only hints at the sensibilities that group them, as if by magic, into flawless still lifes. Dente describes the equal scrutiny given to a tube of shampoo and to a rare Chinese celadon porcelain bowl as "an obsession with design and the quality of things."

The interior of the house is the apotheosis of a contemporary style that is attracting a growing number of followers. These are people who take pleasure in spare but not empty rooms. Clean lines, a nearly monochromatic palette, and minute attention to the placement of objects result in a feeling of quiet and simplicity that seems deceptively easy to achieve; in fact, it's born of a very sophisticated point of view that could be construed as the home-design

equivalent of stripped-down—even classic—yet perfectly accessorized clothing.

In Dente's and Cristina's case, precise choices are liberating rather than constricting. In a corner of the living room, for example, an antique English folding tavern table becomes the background for a tableau that includes portfolios of eighteenth-century Italian garden engravings; a Native American wood statue; an Indonesian wood figure; an eighteenth-century Dutch miniature easel; and a bronze Japanese crab that Dente says brings good luck.

The time-honored dictum of Everything in its place and a place for everything, whether it be a rare tortoise shell or a box of tissues, permeates the house. There is a feeling of order, of calmness, that one is tempted to call "Connecticut Zen."

"I just love the objects, the sketches, the things I collected over many, many years that I used to store in my parents' basement until I had a place for them," says Dente, who formed a

**A cotton Marseilles spread envelops a four-poster bed of fruitwood, above left, custom-made in California. A 1920s metal lamp sits on a primitive American table, above. In the master bathroom, a basin was dropped into a slab of Connecticut bluestone that became a new top for an old pine table. The old-fashioned-looking showerhead and faucets are from Waterworks. The acrylic Japanese soaking tub was light enough to be installed on the second floor.**



business partnership with Cristina four years ago. "Aesthetically we bounce off each other and work well together," explains Dente, who sees the house as an extension of this dynamic. "There is no conflict on any level," she says.

When the two women bought the house in 1994, the now light-filled conservatory, where orchids flourish, was a dark mudroom and laundry, the living room was claustrophobic, and the second floor, which was a maze of small, unattractive rooms, had three tiny bathrooms.

"Our idea was to bring the house back to its roots," says Dente, who began by moving the barns and other outbuildings that were scattered all around the property so they would line up with one another, and by removing all the foundation plantings that obscured the lines of the building where it met the earth.

"It's about taking away and refining, refining, refining," says Dente of the nearly monastic white rooms, where drawings and mirrors are angled just so against walls, lush cashmere throws are gracefully draped on the ends of chaises, and comfy beds are piled high with soft duvets and crisp white linens. Even refrigerator shelves are impeccable, with bottles, cheeses, and chocolates all in the same neutral palette. And in the kitchen cabinets, plastic freezer bags are taken out of their original boxes and rolled up neatly in white plastic baskets.

Rather than initiating major construction, an aggressive approach that might have thrown off the pleasantly small scale of the spaces in the old house, Dente and Cristina decided simply to square off the rooms, and in some cases to raise the ceilings. The wide-plank wood floors, neglected for years, were revived, first by sanding, then by staining them a rich dark brown. When all the floors in a small house are treated in the same tone, Dente explains, the feeling of space is expanded and the eye is led easily from one room to another.

Installing the new, spacious master bathroom that was crafted from two rooms was a challenge. The sink was placed plumb in the middle of the space. "The contractor was scratching his head," says Dente, who replaced the top of a pine table with a piece of Connecticut bluestone into which a basin was dropped. The use of stone and old Irish pine soften the look of the bathroom without making it anything like a period room. In the kitchen, a gleaming stainless-steel Viking restaurant range is framed by Shaker-inspired cabinets that have been given a high-gloss finish. The New England soapstone sink with its large deep basin was custom-made. "We absolutely didn't want to use granite or butcher block," says Dente, "but rather wanted to celebrate the integrity of New England." That point is also illus-

trated in the native granite stones that function as steps in front of all the doors.

The repetition of furniture and fabrics, as well as the controlled color palette throughout the house, enhances the feeling of spaciousness. The soft (yet spartan-looking) white-and-taupe, cotton-upholstered couch and squared-off white chairs in the living room, as well as the black metal lamps, are by Christian Liaigre, a French architect and designer. "I discovered him way back, when I stayed at a hotel he designed in Paris," says Dente.

Whenever she can't find something she likes, she just designs it herself. "It's very difficult to find the right queen-sized four-poster bed made out of a wood that has a rich deep tone," Dente says. So she commissioned James Peter Jennings, a furniture craftsman in Los Angeles, to make exactly what she had in mind. "We didn't want the furniture to look too new, but tried to give it a little age and texture," she adds. Dente also altered the bed's classic design, reducing



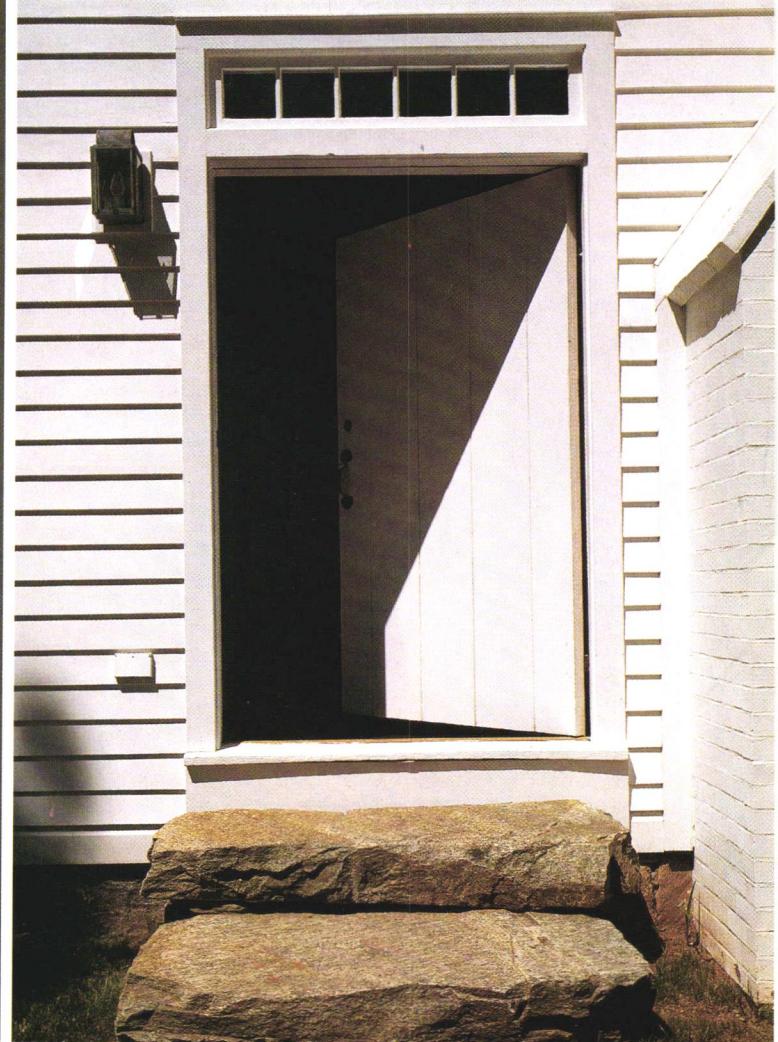
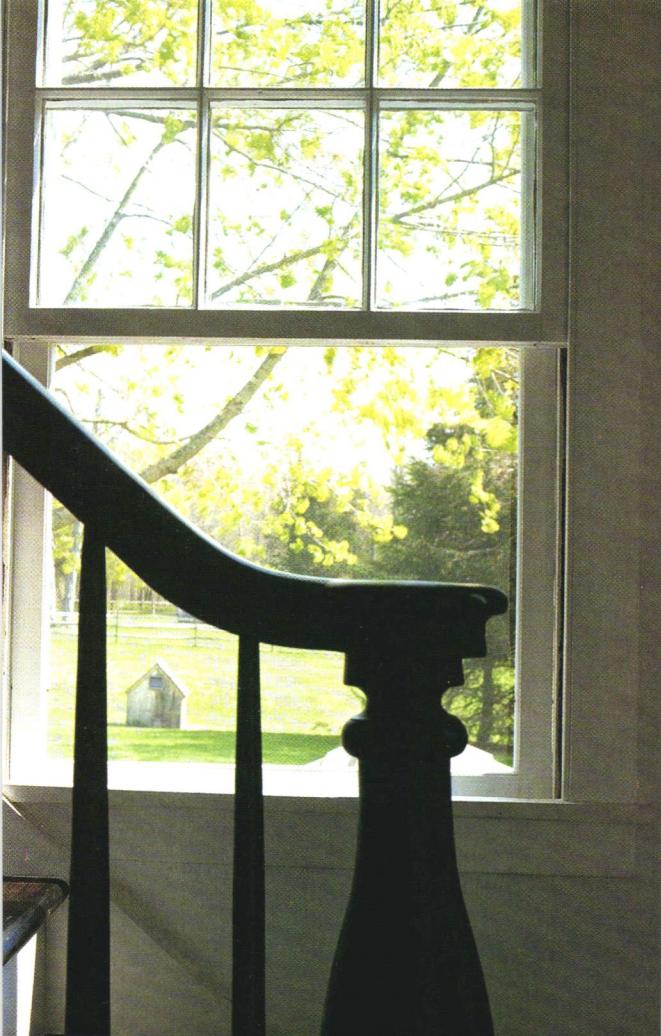
**Large trees, not fussy foundation plantings, frame the iconic white house, left. The steps by the back entrance, above right, are of rough-cut local granite. The six-over-six windows, above left, are unadorned. A plain wooden banister, below right, descends from the second floor landing. In the library, below left, a Scottish Orkney Island chair cozies up to the fireplace. The late-19th-century broom hails from the American South. Sources, see back of book.**

its height because of the low ceiling of the room. The sleek black Biedermeier desk in the study is one of the women's treasures. "Found in Los Angeles!" says Cristina triumphantly. "It was a funny place to come upon it, but you can find very special things in places you don't expect to."

Coincidentally, the strong, simple objects that Dente and Cristina favor—whether American, French, Italian, Irish, Welsh, Japanese, or Chinese—date from the beginning of the nineteenth century. The handblown candlesticks, Tahitian shells, early photographs, silver letter openers, Indian stones, and handmade brooms "come from all different cultures," Dente says, "but often from what I call the more primitive side of the period. I like the cobblers' benches and baskets, not the things that belonged to the kings and queens."

This is an approach that requires never, never settling for anything but the "right" stuff: butter from Normandy, special pasta from Italy, sponges from Patmos, honey from France, and a box of table salt "from some crazy place," Cristina smiles. "We're very particular about certain products," she confides.

As if we hadn't noticed.





A 1950s collector's edition figurine by Henri Lagriffoul is in the dining room. An original plaster model of Mowgli, from *The Jungle Book*, for Raymond Delamarre's 1926 bas-relief at the Place du Trocadero hangs above the stone staircase.

# IVORY TOWER



ANTIQUES  
DEALER  
YVES GASTOU

INTERPRETS  
MID-CENTURY

ELEGANCE  
IN A PARIS  
APARTMENT



FROM THE OUTSIDE, the black-lacquered arched door is discreet, almost mysterious. Seeing it on the small, top-floor landing of a grand Parisian apartment building, one would assume that a modest *chambre de bonne* lay on the other side. But the door's simplicity masks the sweeping, light-filled spaces and the wealth of decorative objects found within.

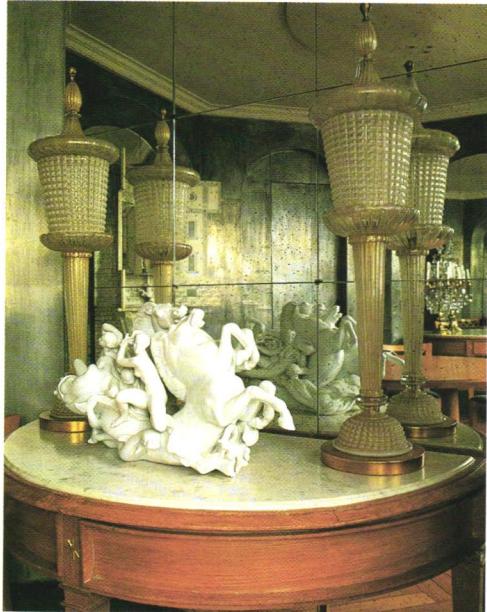
The first time that antiques dealer Yves Gastou entered the apartment, he thought he had found the home of his dreams. Unfortunately, after much soul-searching he knew the space was not right for him, his wife, Françoise, and their two children. Gastou showed it to a client-friend, a French industrialist who was looking for a Paris pied-à-terre. He and his wife took it without hesitation. "Since he knew how much Françoise and I loved the apartment," says

Gastou, "he gave us carte blanche and trusted us to furnish it."

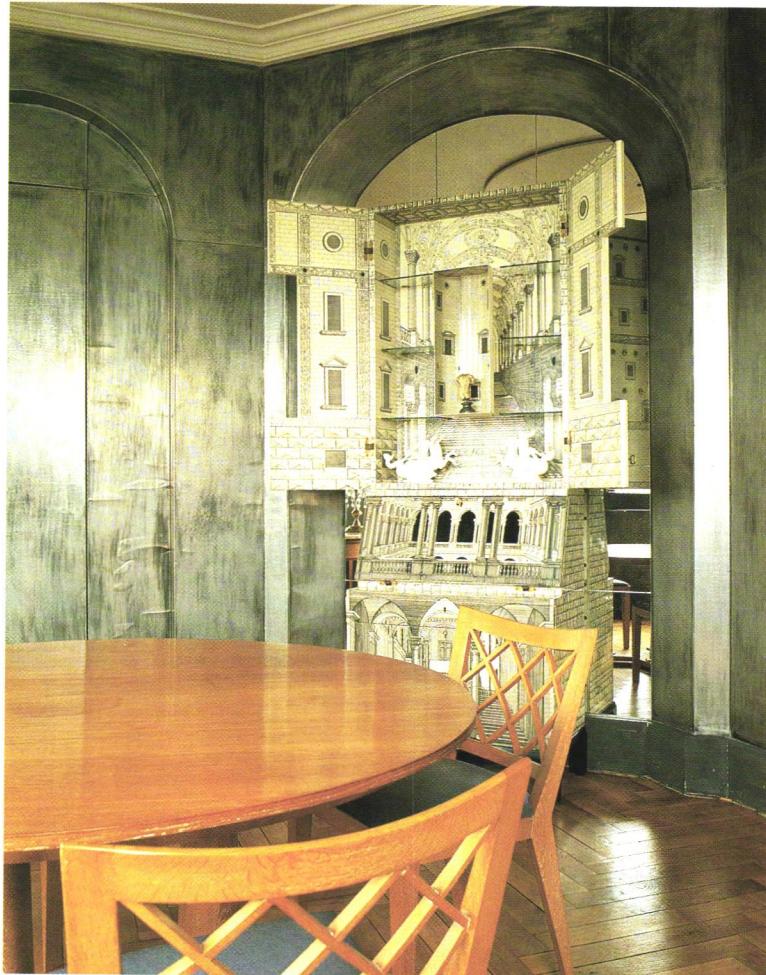
Gastou's Left Bank rue Bonaparte gallery primarily showcases the work of decorators, cabinetmakers, and artists of the 1940s. Gastou was invited to participate in this September's eighteenth prestigious Biennale Internationale des Antiquaires in Paris—the first time the French decorative arts of the 1940s have been deemed to be of sufficiently high quality to sit alongside the exhibition's predictable shortlist of various Louis and early-nineteenth-century styles.

In France, where the possession of a Louis XIV desk lets other people know your social standing or your finances, there has been resistance to serious collecting of French furniture of the 1940s. "It is far more intelligent, I think," says Gastou, "to rediscover the furniture of André Arbus or Marc

# THE DEALER'S BIGGEST CHALLENGE IN FURNISHING THE APARTMENT WAS TO CREATE A PERIOD COLLECTION COMPRISED OF RARE AND EXCEPTIONAL PIECES



In the living room, left, sofas and chairs by '40s designer André Arbus; Jacques Adnet's black-lacquered and gilt-bronze table, and a bronze and marble table by Gilbert Poillerat sit on a Jacques Despierre carpet. Alfred-Auguste Janniot's bas-relief for the Palais de Tokyo is over the fireplace. A console by Pierre Lardin, above, supports lanterns by Barovier e Toso and a Henri Lagriffoul figurine (page 186). The dining-room table and chairs are by Jean Royère; the secretary, by Piero Fornasetti.



du Plantier, designers people don't really know, than a Boulle desk or Jacob armchair, which everyone knows already."

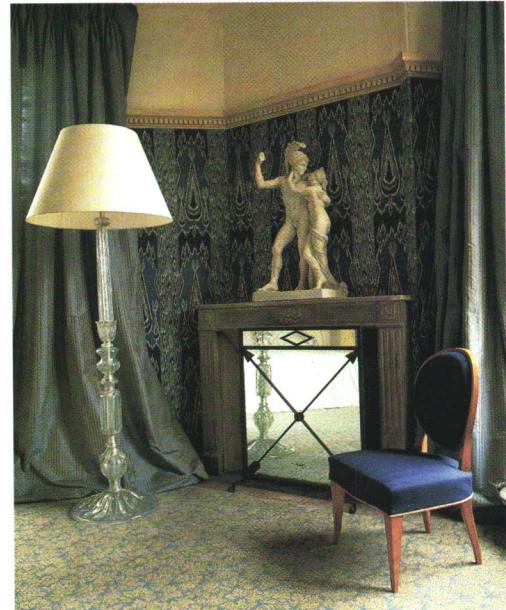
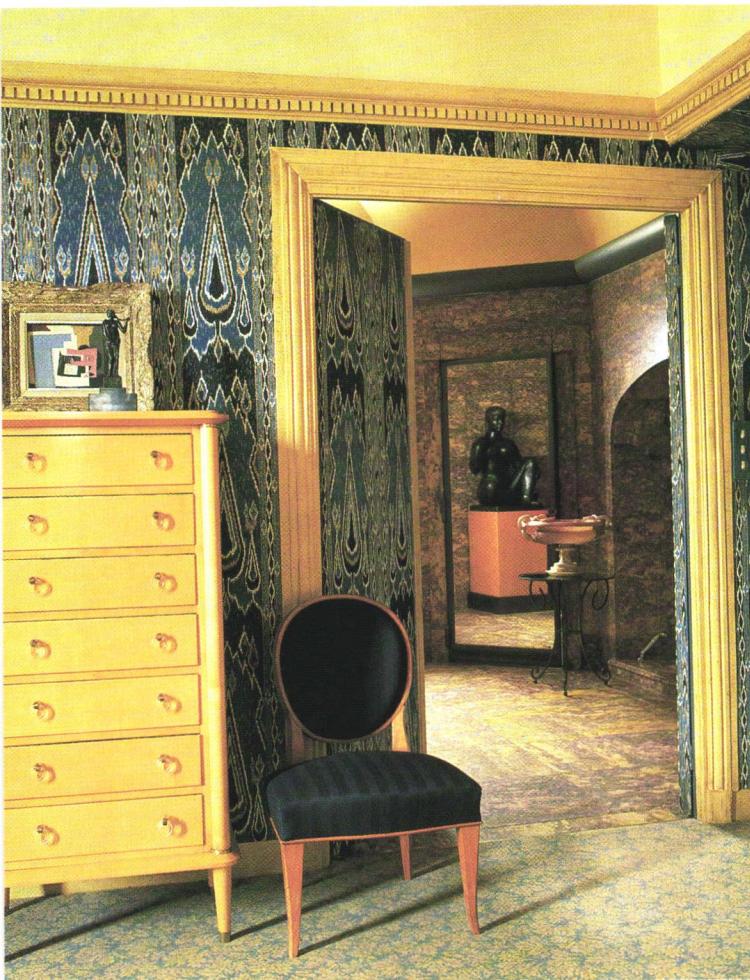
The 1940s, Gastou says, were a crossover period, when people from many disciplines worked together to create individual pieces for private clients. The era marked the last great flowering of the French decorative arts. Just as an artist like Boucher painted a panel to be set in a hand-carved gilded mirror during the eighteenth century, designer Jacques Adnet and sculptor Maurice Savin collaborated on an oak and ceramic console that is now in the apartment of Gastou's client.

The aesthetic of the 1940s was more decorative than modern, as the overall effect of interior design during this period, even at its most minimal, was highly theatrical. In this apartment, Gilbert Poillerat's pair of mirrored obelisks or Marc du

Plantier's curvy, wrought-iron table commissioned in 1940 by couturier Jacques Heim look as if they belong on a stage set. The furniture of this period has none of Modernism's "form follows function" philosophy. The exaggerated details, luxurious materials, and extraordinary finishings now ensure their importance. The human quality of these handmade pieces sets them apart from the more streamlined, machine-made, and mass-produced designs that followed in the 1950s.

Gastou says his biggest challenge in furnishing this apartment was to create a period collection comprised of rare and exceptional pieces. In a way, he adds, it was like taking up the old tradition of building a great private collection. Today, cost alone makes it very difficult for collectors to make significant purchases of pieces from the eighteenth and early

# "IT IS MORE INTELLIGENT TO REDISCOVER FURNITURE OF DESIGNERS PEOPLE DON'T KNOW THAN, SAY, A BOULLE DESK, WHICH EVERYONE KNOWS ALREADY"



The new owners have kept—for now—the previous occupants' master-bedroom carpet and wallpaper, but added a sycamore chair by Arbus and a Plexiglas and sycamore semainier by Adnet, left, as well as a Barovier e Toso crystal floor lamp, above, and an Empire-style plaster sculpture. The entrance, dominated by Piero Calvi's nineteenth-century marble sculpture of an angel, also boasts Pierre Guyenot's *Sappho*, a lacquered chair by Jansen, and a console that Marc du Plantier made for Jacques Heim.

nineteenth centuries. The initial stage of this project took two years to complete. As romantic as the notion of the little black door is, it was not practical for installation. "It was a nightmare," Gastou says. All the major pieces, and there are many, had to be brought up by hydraulic lift through the living-room windows.

The configuration of the apartment, in a rather unremarkable building in a quiet corner of the bourgeois sixteenth Arrondissement, is quite eccentric even by Parisian standards. The city's grand apartments are usually on the second floor. But the man who constructed this building in the 1930s created his own custom penthouse on the top two floors. It is almost the architect's conceit that such an extravagant apartment should be concealed behind such an unself-conscious-

looking door. The idea is carried through into the entry room, whose low ceiling, gray-tinted stucco walls, and stone floors give it a monastic appearance. That austerity makes Piero Calvi's nineteenth-century marble angel the focal point of the room. Each of the four corners has arched double doors: two are false; the third leads to the living room and master bedroom, and the fourth to the dining room, kitchen, and spare bedroom. Gastou says the gray color of the walls and the lead sheets covering the doors were meant to reflect the Parisian rooftops outside the window.

Lead sheeting was also used like wallpaper in the dining room, but three big windows and mirrored paneling play with the light and eliminate any somber tone. Gastou also set up a contrast between the strict lines of the honey-colored oak



table and chairs made by Jean Royère and the more whimsical objects such as Venetian glass lanterns, a pair of nineteenth-century brass and crystal candelabra, and a 1950 Piero Fornasetti secretary.

Beyond the entry is the breathtaking, light-filled living room with a 24-foot ceiling. An elegant *pierre de Bourgogne* staircase that winds up to a mezzanine-level balcony and three windows, almost two stories high, add to the voluminous feel. The mezzanine showcases an original plaster model for the frieze of the Place du Trocadero by Raymond Delamarre. Despite the number of museum-quality pieces, the room is still comfortable, especially with the plush upholstered sofas and armchairs by André Arbus.

In the master bedroom, the clients are keeping—at least

for now—the previous tenants' ornate carpet and wallpaper, but have added pieces such as a sycamore and Plexiglas *semainier* by Jacques Adnet and a Venetian-glass floor lamp by Barovier e Toso. On the other hand, the adjoining octagonal bathroom, with plum-colored marble walls and sunken porcelain tub, remains as it was in the '30s.

"I am grateful to have found someone who trusted me to find the highest quality furniture and objects that corresponded to his tastes as well as mine," Gastou says. "This is really the apartment of the collector," he adds, "who is more concerned about beautiful objects and furniture than decorating; by that I mean fabrics. He made extraordinary choices." Gastou, for his part, has respected the integrity of the period and has imbued the apartment with glamour and style. ❖

STONEWARE POT,  
THIS PAGE, BY  
JENNIFER LEE.  
OPPOSITE, FROM  
TOP: CERAMIC  
BOX BY CHRIS  
STALEY; STONEWARE  
JAR BY RICHARD  
BATTERHAM; 1950S  
JAR AND LEAF-  
SHAPED DISH;  
CONTEMPORARY  
TEA BOWL,  
AND TEACUP.

# ESSENTIAL

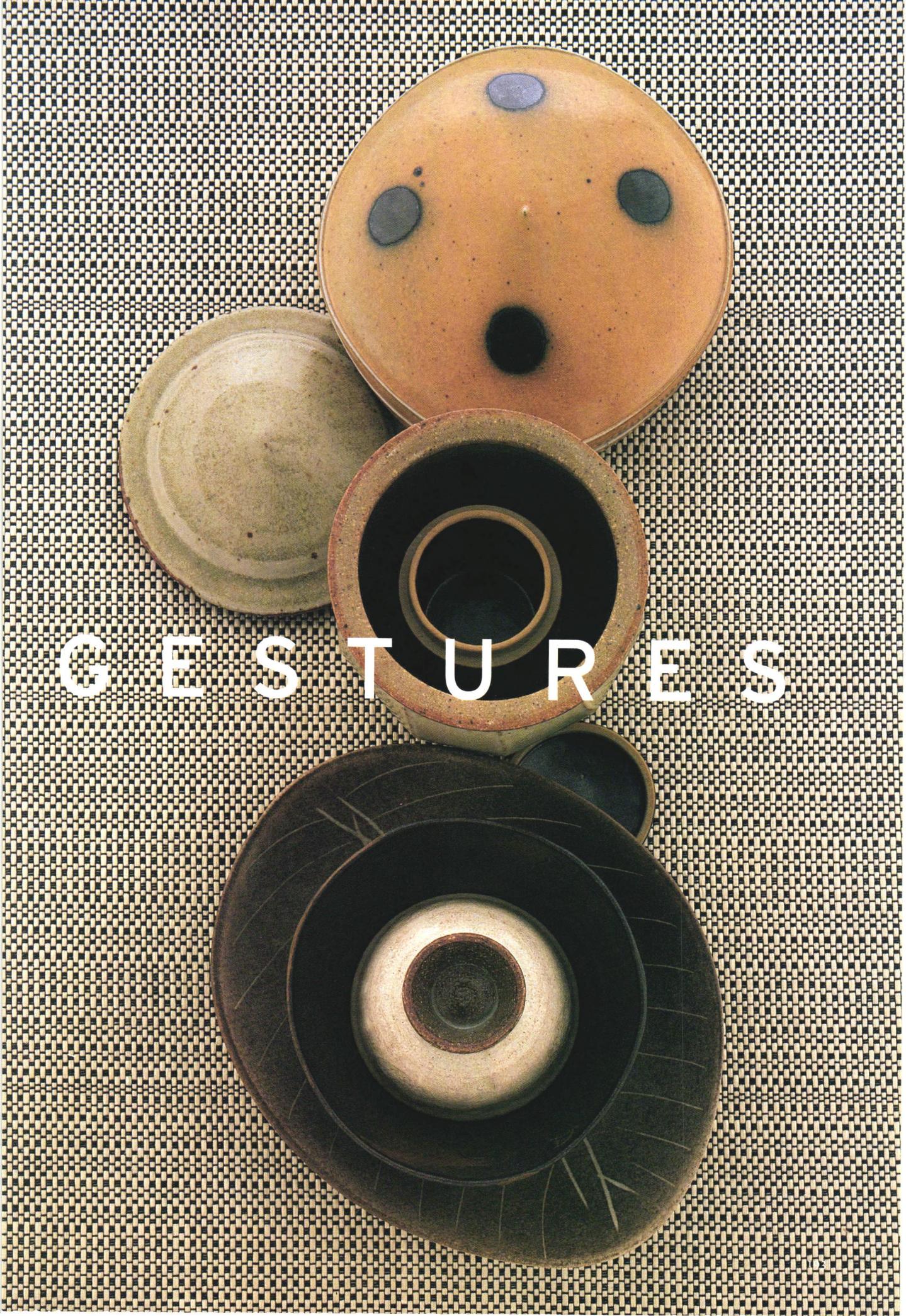
BOLD

BIOMORPHIC

POSTWAR

SHAPES KEEP

THEIR EDGE

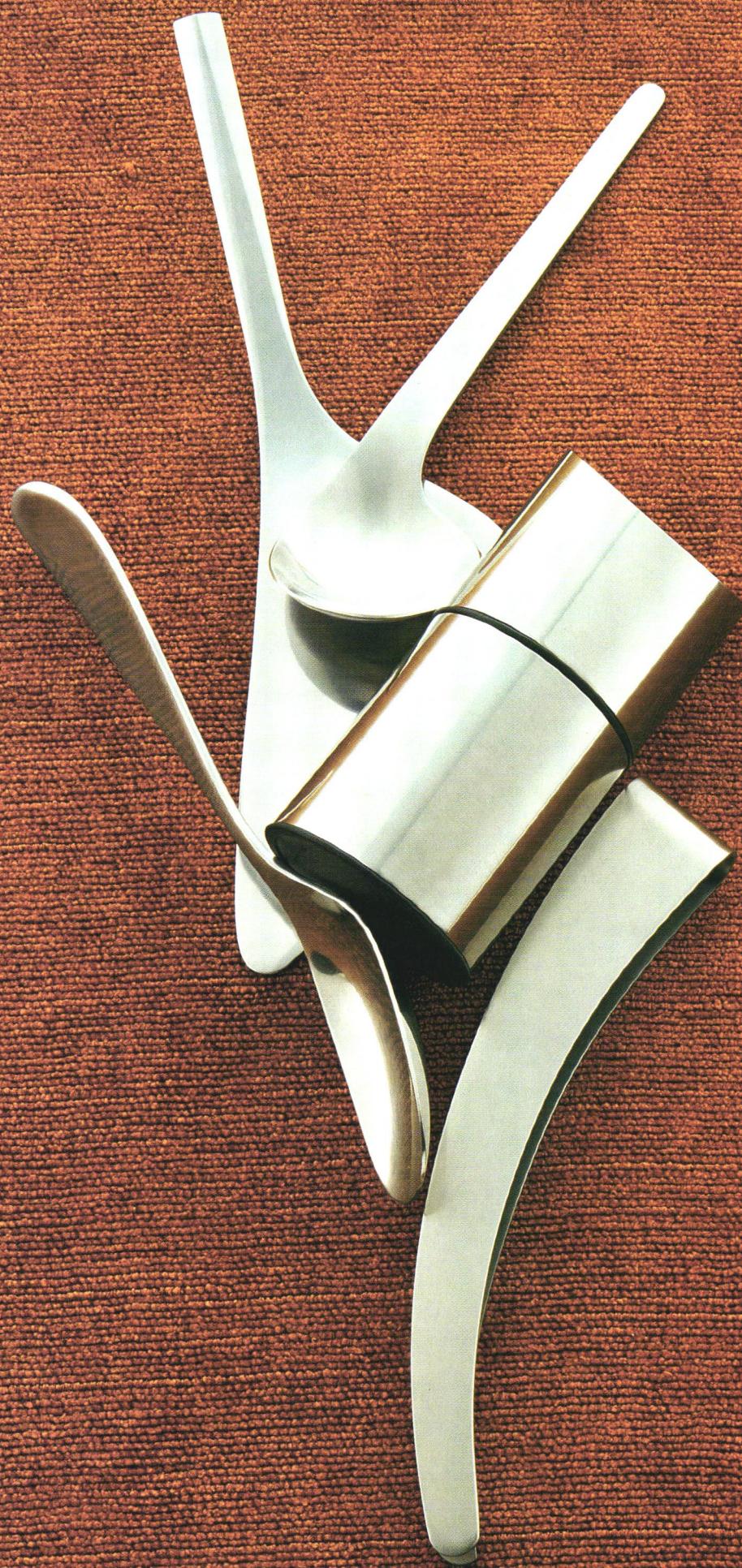


GESTURES

THIS PAGE, FROM  
TOP: 1960S WOODEN  
CANDLESTICK;  
CONTEMPORARY  
ROUND CEDAR BOX;  
BLACK-WALNUT  
VASE; CHERRYWOOD  
"SPOOTLE." OPPOSITE:  
THREE-FOOTED  
OAK BOWL BY LUKE  
MANN ON A 1950S  
MOSAIC TABLE.







THIS PAGE: VINTAGE

GEORG JENSEN

STERLING-SILVER

SALAD SERVING SET.

OPPOSITE: STAINLESS-

STEEL CAKE SERVER,

BOUILLON SPOON,

PEPPER SHAKER,

AND CANDLE SNUFFER,

BY GEORG JENSEN,

IN CURRENT PRODUC-

TION; DESSERT SPOON

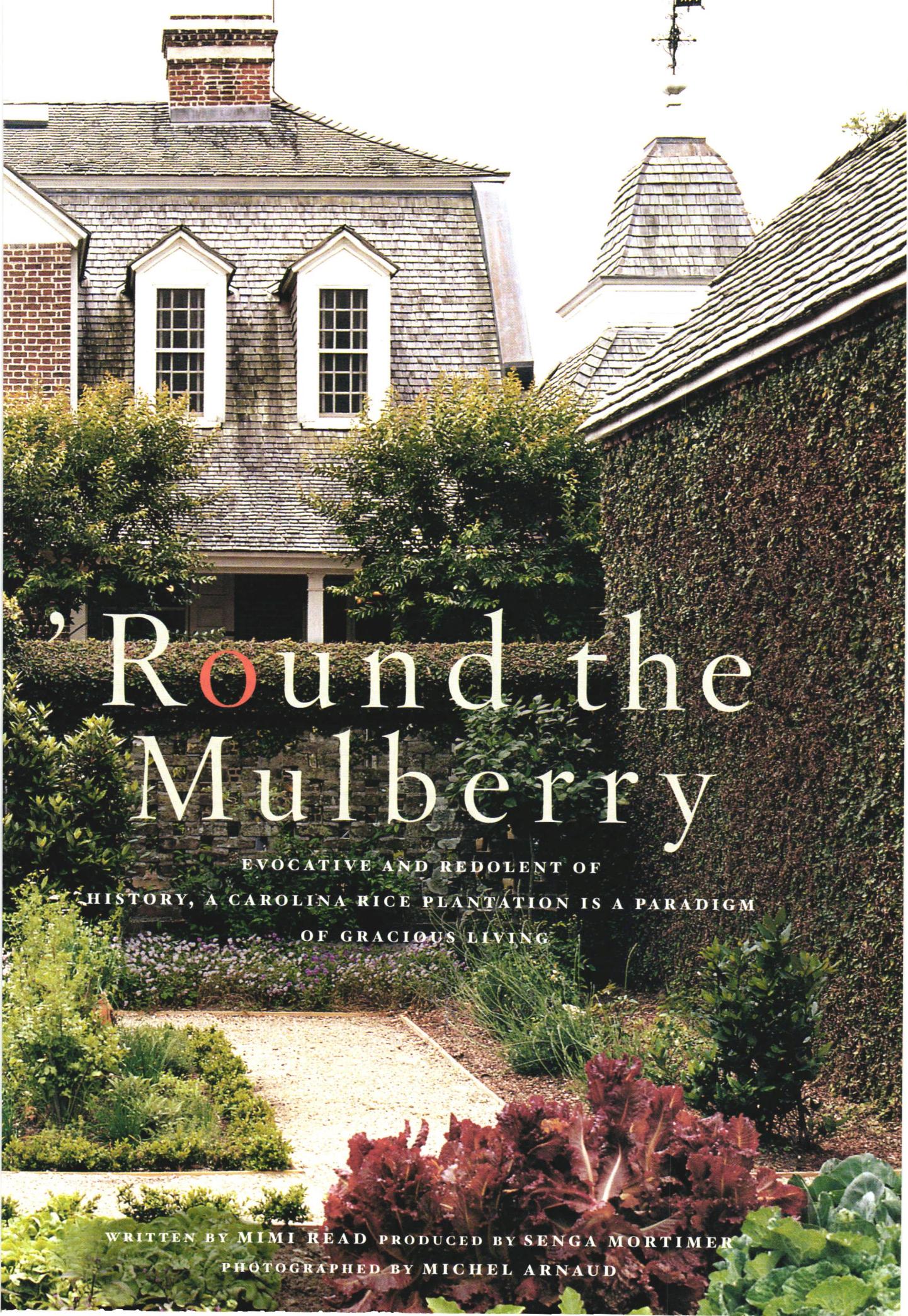
(1973) BY TIAS

ECKHOFF. SOURCES,

SEE BACK OF BOOK.







# 'Round the Mulberry

EVOCATIVE AND REDOLENT OF

HISTORY, A CAROLINA RICE PLANTATION IS A PARADIGM  
OF GRACIOUS LIVING

WRITTEN BY MIMI READ PRODUCED BY SENGA MORTIMER

PHOTOGRAPHED BY MICHEL ARNAUD

# M

ulberry Plantation unfolds

gradually, in a drama composed of landscape and architecture. One of America's great historic houses, it is located on the Cooper River, just northwest of Charleston, South Carolina, but somehow it feels immeasurably remote.

After entering through a white gate, you bounce up a two-mile-long dirt driveway as spooked deer sprint away from your car. Fine dirt rises behind your tires and hangs suspended in air, cloudlike.

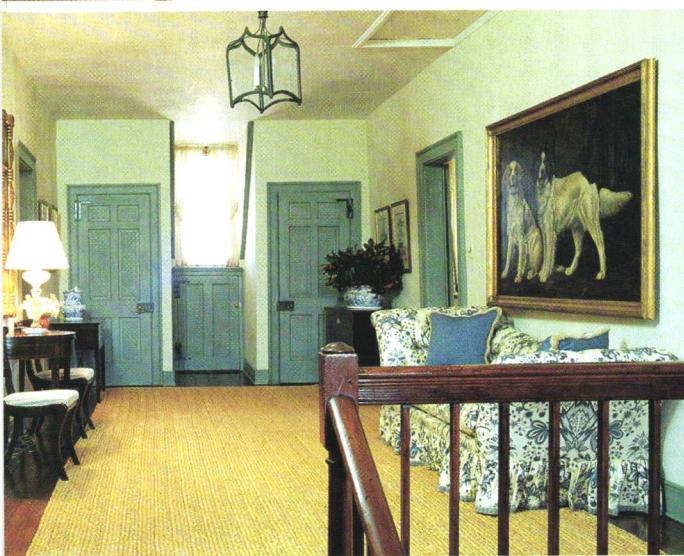
Twenty or so giant live oak trees line the driveway. They're an astonishing spectacle. Furred with mosses, lichens, vines, and resurrection ferns, most of these ancient oaks are frozen in outlandish histrionics, and some have extended their sprawling boughs over the road to form a welcoming arch.

You pass a collection of simple white barns, a slave cabin reborn as a hunter's lodge, an osprey nest, dripping with Spanish moss and cupped in the fork of a dead tree. Soon you pull up to a high bluff crowned by a whimsical brick house.

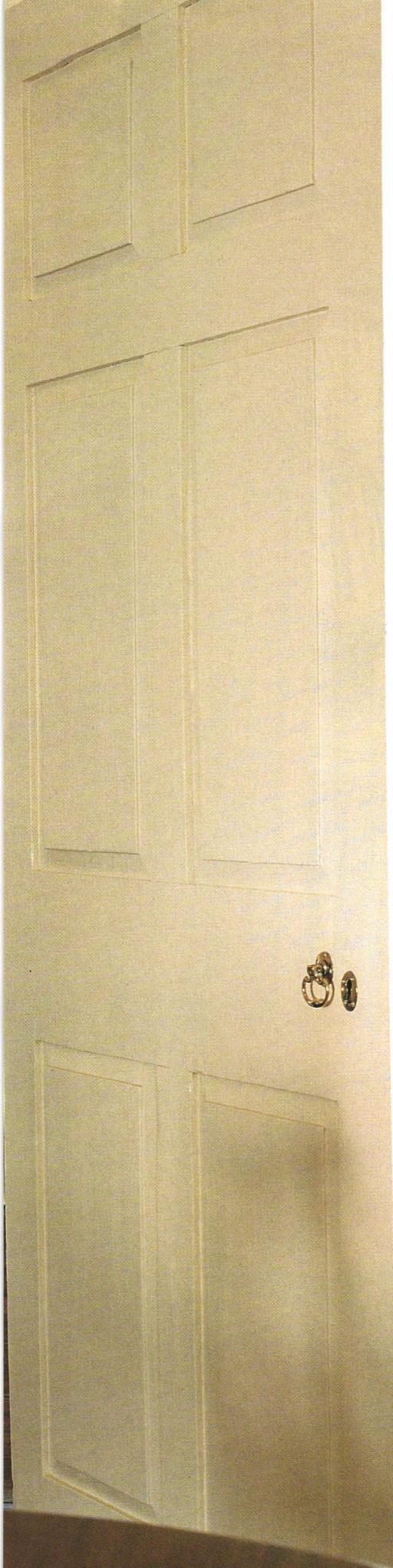
Behind the house sits a walled kitchen garden, where roses and violets guard dew-spangled lettuces and herbs, planted in beds laid out with axial symmetry. East of the house is another kind of garden—an oval of boxwood parterres as formal and old-fashioned as a minuet. Stretching beyond, like some early American painting, are two centuries-old rice fields—now fallow—and the wild, curving Cooper River.

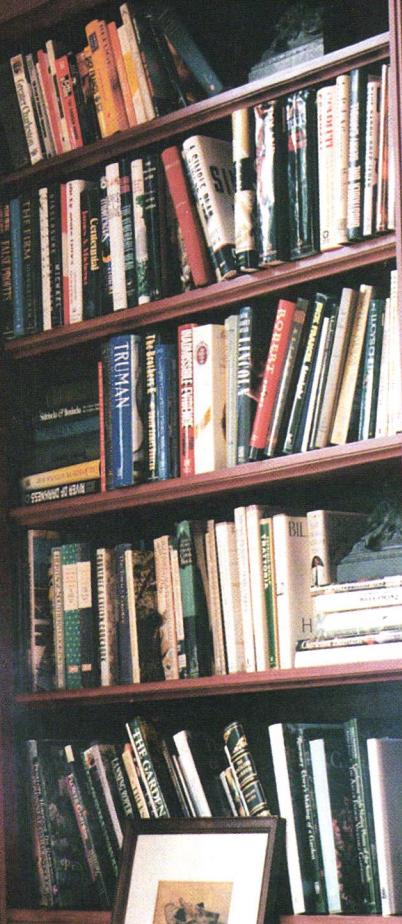
Built in 1714 by a man named Thomas Broughton, who traded fur with the Indians, cultivated rice, and served as lieutenant governor of the royal colony, Mulberry is believed to be one of the oldest surviving brick manor houses in the Carolinas. Yet age is only part of its distinction. Architecturally, it looks like no other house in America and fits into no convenient stylistic shoe box.

The dwelling rises for two stories over a high English basement and is topped by a gabled roof with its ends clipped to form a jerkinhead, an architectural mannerism found in seventeenth-century English houses but rare in the American colonies. More fanciful still are Mulberry's four corner pavilions, or flankers, topped with bell-shaped turrets, finials, and elaborate iron weather vanes pierced with the date of construction of the house. Seen in seventeenth-century Dutch and English houses, flankers are curious forms, with a dual history. "It's likely that they are some unconscious residue of fortification



**The walled kitchen garden in the rear of the house, previous pages, is planted with roses and herbs. In the living room, top, decorator Mark Hampton covered the sofa and armchair in "Althea" chintz from Lee Jofa. Upstairs, middle, heart-pine floors underlie sisal matting from Waveney Apple Growers. The dining room, left, with its triple pedestal Sheraton table, opens onto the breakfast room. Original hardware, opposite, restored by Charleston craftsman Robert Sarco, and a Sheraton console table.**





# Here, one can gaze at alligators cruising the rice fields or egrets craning their gangly necks

devices carried into domestic architecture, where they gradually lost their meaning," says architect Jaquelin Robertson, who has long known Mulberry. "They were also a way of gathering in outbuildings and dependencies, a way of attaching them to the house to make them more convenient."

Like so many old houses—particularly southern plantations—Mulberry was planned with a bold, sophisticated exterior design as the governing principle of the whole architecture, explains the interior designer Mark Hampton, who was called in a few years ago to help renovate and redecorate. The building's interior layout, though beautiful, is naïve and modest in comparison.

"It reflects back on us," says Hampton, "back when we were an extroverted, Eurocentric nation and proud of it. . . . Think how extroverted those people would have had to be to live in the middle of nowhere!"

"The siting of the house is so special," Hampton goes on, "the way it rides on that ridge. Mulberry couldn't be more dramatic than when you're strolling on those lower lanes surrounding the house, with the ever-changing roofline, which is very picturesque. It's like Proust's steeples; remember when he talks about the steeples in Martinville, where the road winds and one church is on the right, and suddenly you go around the bend and the church turns out to be on the left? The idea is of a fascinating view that keeps changing."

Such graciousness and history were nearly lost. Ten years ago, a Myrtle Beach developer wanted to remake Mulberry into an upscale golf resort. He intended to refit the 1714 manor house as a clubhouse and cluster lots of new residential units around it. This sort of thing happens frequently in the South. Nearby, in fact, a fine house and its fields had already been supplanted by the sport of golf. The old Exeter Plantation, upriver from Mulberry, was sold in 1959 and reincarnated as the Berkeley Country Club, a recreational development with a commercialized, Old South cachet.

"The thought of two golf courses back to back on two of the oldest plantations in the region was terrifying," says Lawrence Walker, who during the 1980s served as executive director of the Historic Charleston Foundation. (Walker also owned Mulberry in the 1940s and early 1950s.)

To save Mulberry, the Historic Charleston Foundation mustered its forces and bought the plantation in 1987, hoping to find a buyer who would protect the site from development. In 1988, when a New York investment banker and his wife fell in love with the property, the foundation knew it had found perfect buyers—two people full of style, enthusiasm, and immense respect. Not only did they donate a conservation easement but in time they restored the house; redecorated it for gracious living; resuscitated its formal gardens; added a striking guesthouse; and hired a full-time man-

ager and wildlife expert to maintain over eight hundred acres of hardwood forest, wetlands, fields, and wildlife food plots.

And so, for a change, a fairy tale ending occurred on earth. Mulberry lived on and became even more beautiful.

Shortly after acquiring Mulberry, the owners asked their old friend Mark Hampton if he would decorate the place. Hampton, who first became enchanted with Mulberry at age eleven when he encountered it in a book of photographs, didn't need much coaxing.



Off the library, the northeast flanker serves as both bar and mudroom, opposite. Mark Hampton designed its neoclassical bookcases and painted the walls a muted Chinese red. By the door hangs an 18th-century post list of deliveries to the parish. A front-and-side view of Mulberry, top; the house was nearly turned into a golf resort before its rescue by the Historic Charleston Foundation. The boxwood parterres, above, overlook fallow rice fields and the Cooper River beyond.

Hampton began with a good understanding of his clients. He describes the husband as "an old-fashioned hunting and fishing gentleman who is simply crazy about the plantation" and the wife as "a genius at housekeeping, gardening, and cooking."

The couple told Hampton they wanted handsome yet informal rooms that would function easily for them, their children, grandchildren, houseguests and dogs—and even their houseguests' dogs.

"They are extremely unpretentious people," Hampton says. "They both understand excess, and hate it. What they really wanted was a simple, early American house, sitting there as if at peace with itself."

The living room Hampton created fills the bill nicely. Its soft-yellow walls "with all the poison taken out of the color," as he puts it, and rather grandly arranged linen-damask curtains, custom-dyed for a soft, unfinished look, make the room seem as if it's always existed. Under a pair of high windows, he posed two unmatched George II armchairs and re-covered them with another linen damask, custom-dyed a timeworn green. The ornithological prints are from the couple's collection—out of the lexicon of original Audubon print they buy only those that feature birds native to Charleston or scenes of the city in the background.

The strange, fascinating thing is that you can sit in a generations-old chair in this intensely civilized living room and gaze through the fancy-dressed windows at alligators cruising the flooded rice fields or egrets craning their gangly necks as they skim the Cooper River, with a sound track of coots crying wildly as in old Tarzan movies. This contrast between the natural and the man-made is, in fact, the true theme of Mulberry Plantation, and it restates itself poetically and inventively with every shifting view.

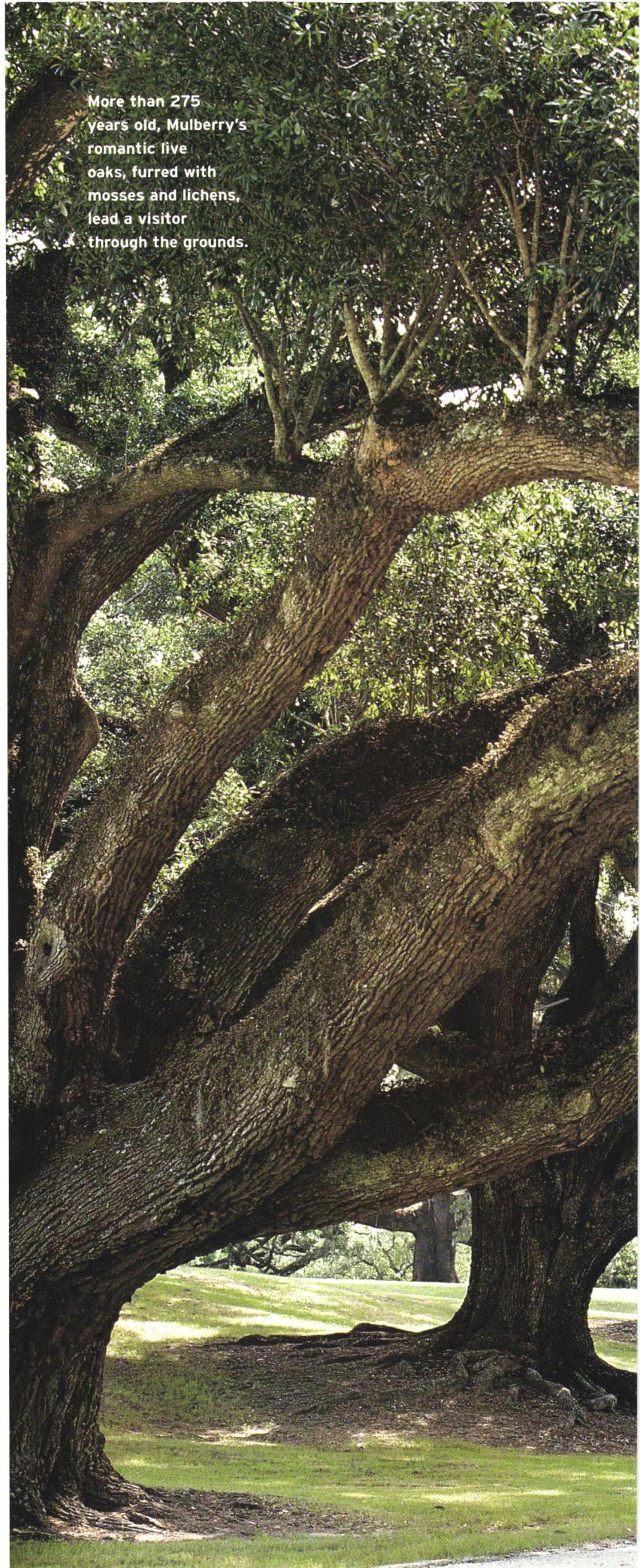
At the other end of the living room, a pair of double doors can be thrown open to a broad, ceremonial lawn rolled out like a bolt of flawless silk.

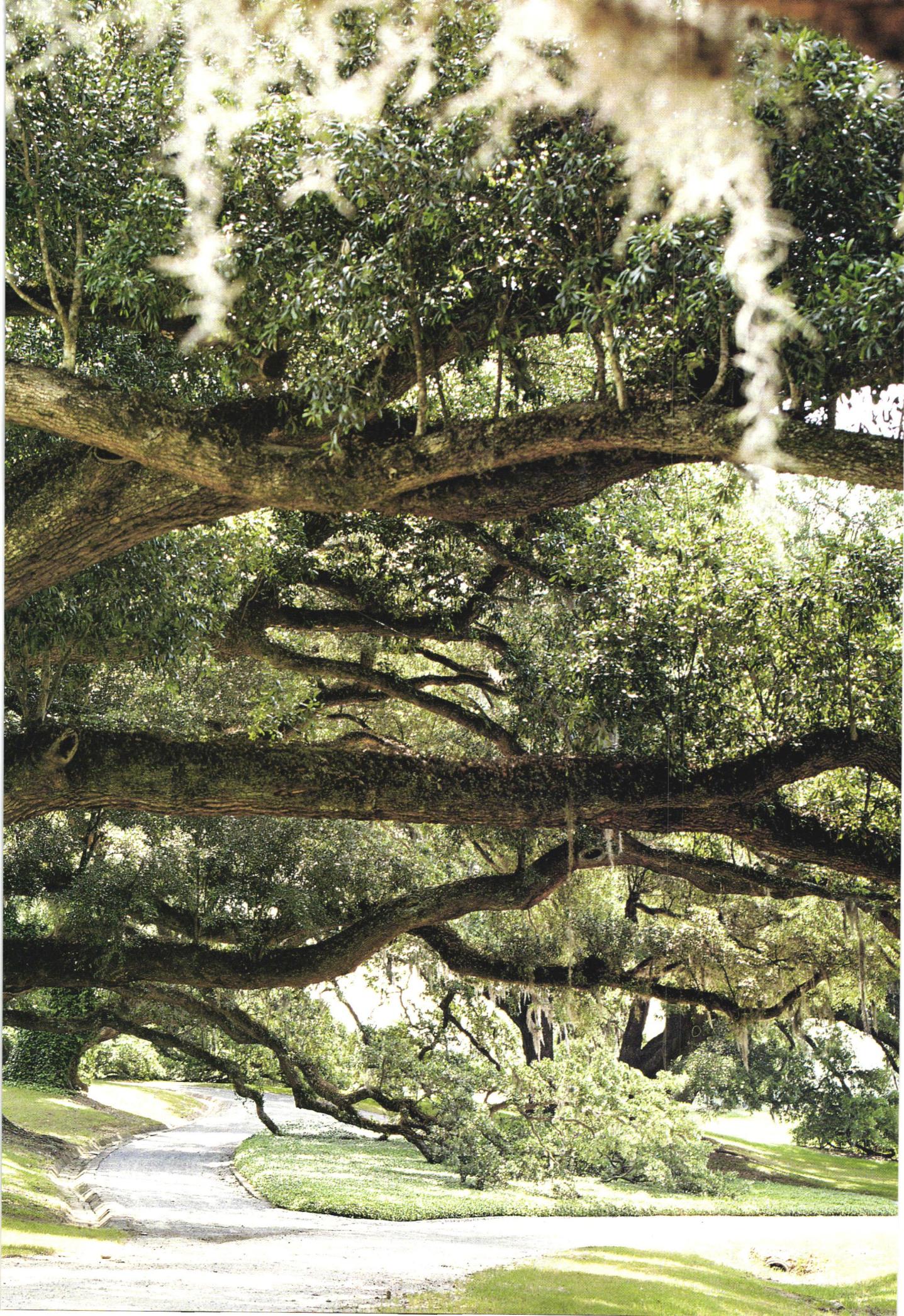
"It's like the great country houses of Europe," Hampton says. "That contraposition is all part of the appeal of a marvelous house hidden away in primitive country."

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**Mimi Read**, a contributing editor for this magazine, has written for House Beautiful, Travel & Leisure, Elle Decor and Food & Wine, among other publications. She lives in New Orleans.

More than 275 years old, Mulberry's romantic live oaks, furred with mosses and lichens, lead a visitor through the grounds.



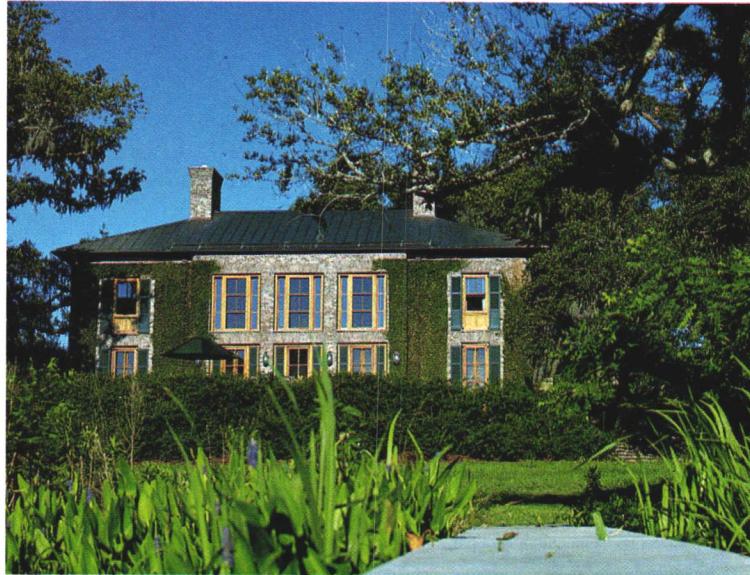






# Carolina on My Mind

JAQUELIN ROBERTSON  
DESIGNS A  
COTTAGE FOR COMFORT  
AND VIEWS



During the winter months, Mulberry's owners host a more or less continuous house party featuring duck hunts, blazing fires, and gracious meals. Several years ago they asked the distinguished architect Jaquelin Robertson to design a guesthouse.

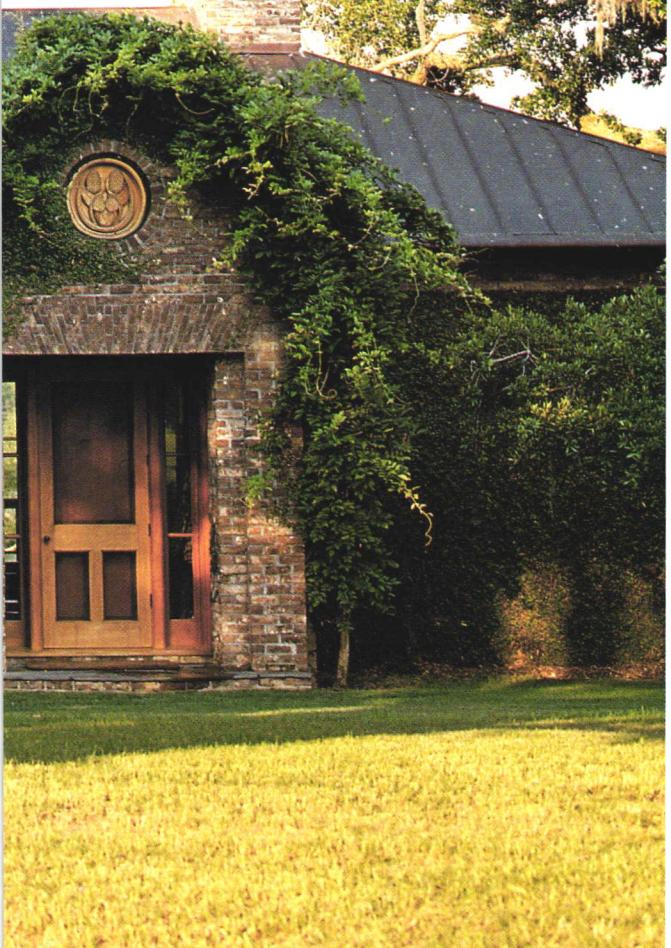
Viewed from the high ground, the front of Jaquelin Robertson's guesthouse, left, has only one story. Viewed from the low ground, above, it has two.

With the larger property in mind, Robertson designed a simple, rectangular structure with two façades—one facing high ground and the other fronting the drop to the low-lying rice fields. Viewed from the top of the bluff, the house seems to have only one story. From the rice fields, it is revealed to have two.

"My goals were pretty simple," Robertson says. "I wanted to build a gardenesque building with references to the main house and to other southern country houses from Maryland to South Carolina. I also wanted to use the change in the slope of the site to disguise the bulk of the building, because we did not want it to compete with the main house."

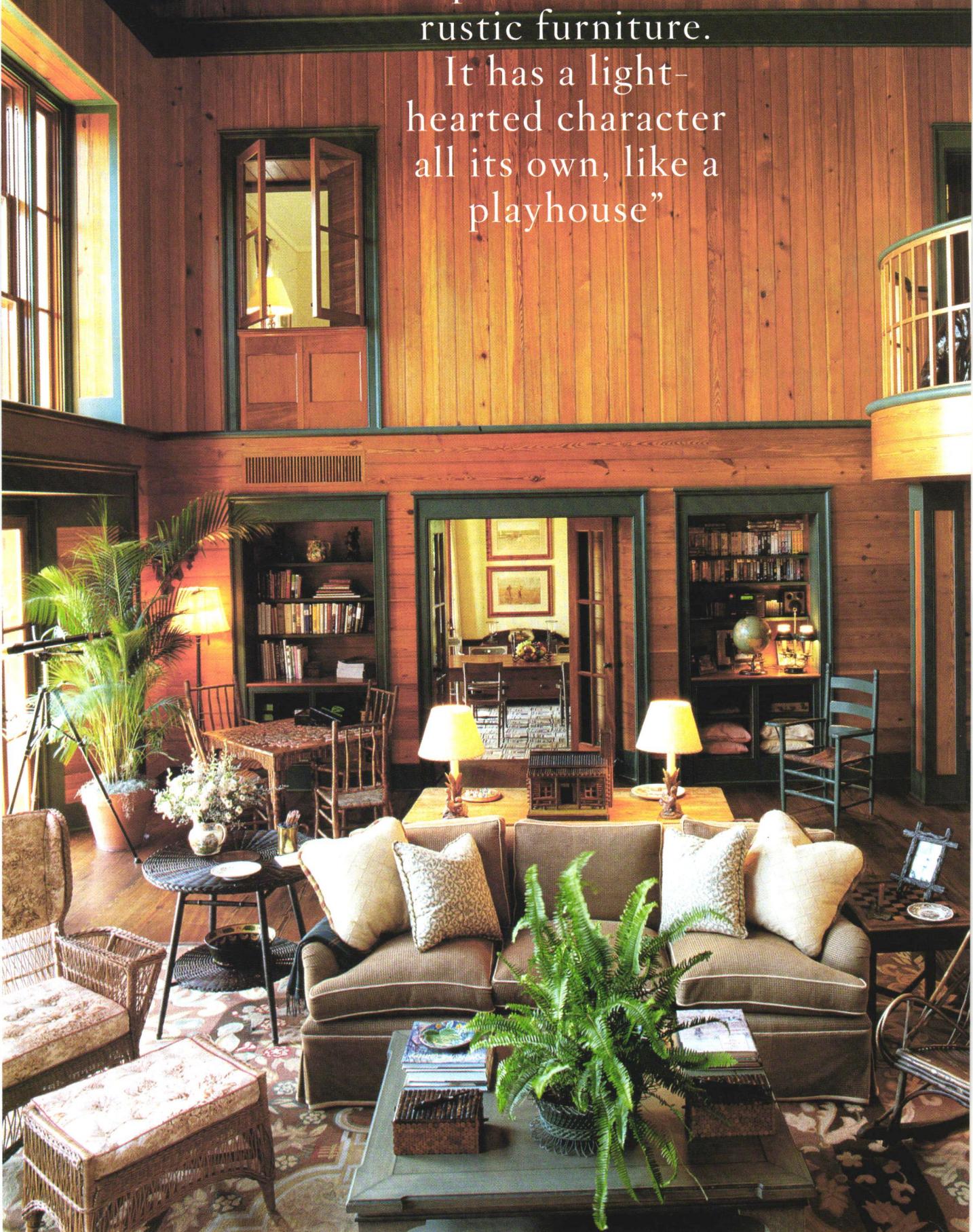
Robertson's trim, comely guesthouse is constructed of the best handmade bricks available today, with a copper, hipped roof, and honey-colored mahogany windows. Though clearly a contemporary creation, it has a Georgian air and fits easily into the landscape. Over the doorway is a carved mulberry branch—a motif quoted from the main house.

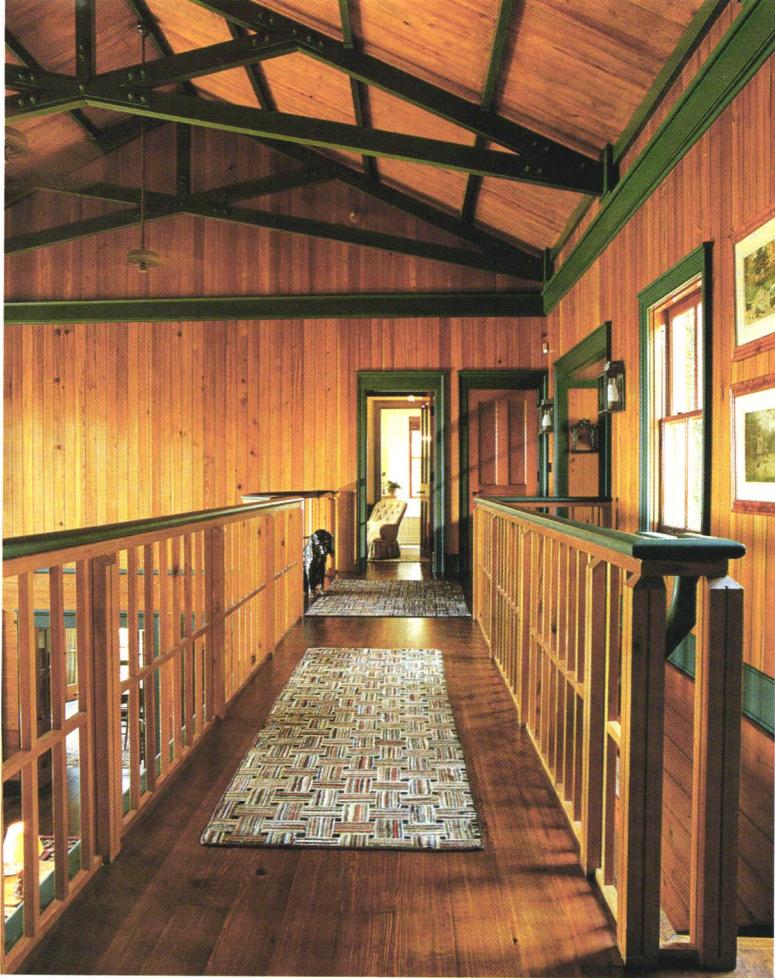
In mood and logic, the interior evokes countless shoot-



"This guesthouse  
is an American  
place, full of  
rustic furniture.

It has a light-  
hearted character  
all its own, like a  
playhouse"





In the living room, opposite, a classic Bridgewater sofa by Luther Quintana. The hooked rug is an Elizabeth Eakins design inspired by an 18th-century pattern. Upstairs, left, antique hooked rugs. Below, Hepplewhite canopy beds and, bottom, a pencil-post bed.



ing and fishing lodges across the country. Its big, airy heart is a double-height living room with a chunky stone hearth. Here, the decor elbows you to settle down and get cozy. There's a fat easy chair covered in sage-green wool; a vast hooked rug copied, by rug weaver Elizabeth Eakins, from an antique pattern called "Dovecote"; and Adirondack-style twig furniture from flea markets and antique shops.

"It's supposed to be a place centered around the informal life of shooting and fishing, so of course it's different in every conceivable way from the main house," says decorator Mark Hampton. "Plantations are rooted in English traditional memory, but this guesthouse is an American place, full of rustic cabin furniture. It has a lighthearted character all its own, like a playhouse."

The three bedrooms harbor myriad charming, quirky pieces. Walls are decorated with such sweet diversions as a pair of fern prints; five or six age-spotted botanicals in rustic frames; and a collection of watercolors by turn-of-the-century American illustrator A. B. Frost. When guests arrive, the wife always fills the place with country flowers—maybe a medley of daisies, snapdragons, and Queen Anne's lace nestled in an old pitcher.

—M.R.



The beauty of porches—back porches, screened porches, verandas, and galleries—lies in the way they welcome the vanishing art of doing nothing much at all. Just passing the time requires a hospitable, guilt-free environment—and a little privacy. This green-themed enclosure, with its ferny fabrics and leafy borders, creates an unexpected spot, part of nature and part of us. It seems destined to permit the uncounted moments that restore a day.

Interior design by Mario Buatta Inc., 120 E. 80th St., NYC 10024. 212-988-6811. All fabrics available through architects and designers. Rattan chaise longue and lounge chair: W8.400/630N, Bielecky Brothers, NYC; and fabric: cotton/linen, Old World Weavers, 979 3rd Ave., NYC 10022. 212-355-7186. Antique wooden chairs: Colefax and Fowler Antiques, London, England. 44-171-493-2231. Guatemalan bench: cedro wood, \$2,400, Tucker Robbins Inc., 366 W. 15th St., NYC 10011. 212-366-4427. Round table next to sofa: J. Garvin Mecking, 72 E. 11th St., NYC 10003. 212-677-4316. Sisal carpet: custom-woven, Patterson, Flynn & Martin, Inc., 979 3rd Ave., NYC 10022. 212-688-7700. Sources, see back of book.





PHOTOGRAPHED BY DON FREEMAN  
STYLED BY PIERRE CANDRA



A smiling face by Berkeley artist Mark Bullwinkle welcomes visitors at the main entrance to the Clark garden. Topped by white *Solanum jasminoides*, it is one of five gates Bullwinkle created for the garden. Behind it, a drive rimmed by *Diascia rigescens* leads to the house.

# Lords of Disorder

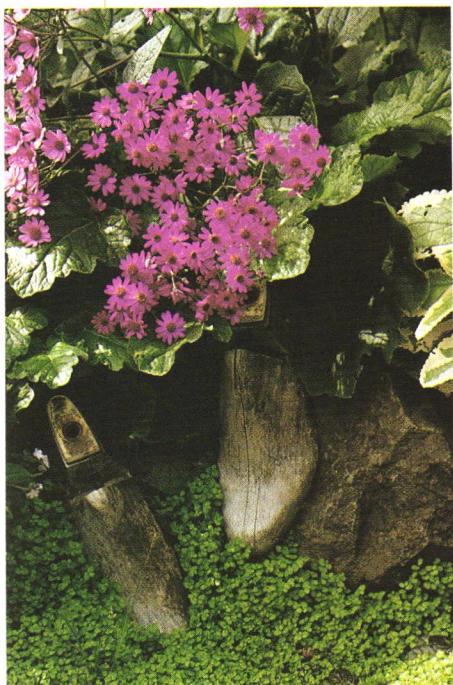
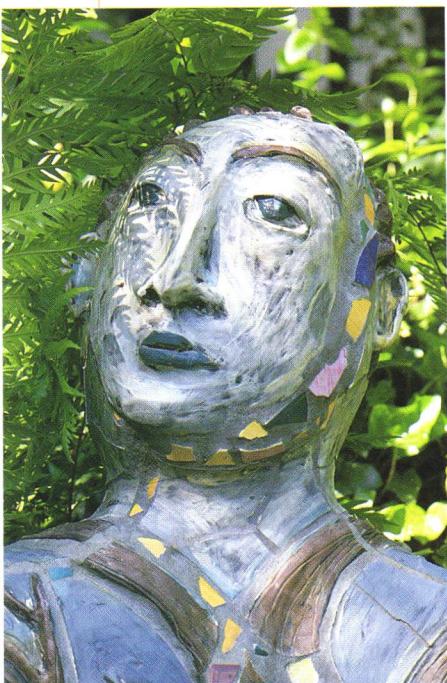


Bob Clark and Raul Zumba have made a paradise by keeping chaos and beauty on speaking terms

What does a designer of formal gardens do when he is left to make a garden of his own? “I wouldn’t call it *revenge*,” Robert Clark responds, “but I have done all the things my clients wouldn’t let me do over the last thirty years.” As we walk the paths of his one-acre paradise,

PHOTOGRAPHED BY GENTL & HYERS

WRITTEN BY DIANA KETCHAM PRODUCED BY SENG MORTIMER



Clark whispers, "Don't tell my clients how much I like insects. And for God's sake, don't tell them about the opossums."

In the sedate neighborhoods of Oakland, California, Robert Clark has long been the man to call if you want a formal garden. Now in his mid-fifties, he has the flawless manners and patient air of someone adept at working for the rich. Clark has been the gardener for the Bechtel estate and has designed the plantings for such showplaces as the Ramsay garden in Piedmont, overlooking San Francisco Bay, where he replicated an Italian Riviera garden.

I had heard Clark's own garden was "unusual," but I had no idea quite how unusual until I set out to see it on a hot day last June. As I drove up into the hills beyond Oakland, the suburbs I had known for twenty years abruptly disappeared. Now there were fields with ranch houses, and horses grazing out back. *Where was I*, I wondered. Then I saw the llama, a topiary standing some twenty feet high. I didn't bother to check the house number. I knew I had arrived at Bob Clark's private world.

"No one knows we are up here," Clark says with a satisfied grin. "No one knows about this neighborhood." He and Raul Zumba are drinking melon juice on the patio of their house. Except that you don't see the house because it is completely covered by fuchsia, and abutilon, Clark's favorite plant. There are too many other things to notice. Besides the llama, which turns out to be sculpted from Grecian bay, there is an array of sculpture; tropical plants in searing reds, oranges, and pinks; the sounds of dozens of birds; and a number of resident animals. Then there is the fragrance of more than a thousand different species of flowering plants. Reeling from the sensory impact, a visitor grasps for a steady analogy. Is it like walking into a painting by Rousseau? Clark tries to help: "I always think it is like an opera when I open my window." Not quite a theater piece or a Technicolor movie, the pleasures of the Clark garden elude classification.

The most apparent originality is the pairing of plants as experiments in color. "Right now we are into

**Clark's rearrangements of Mother Nature include coils of grapevines wound through the branches of his birches, top. Some thirty pieces of statuary, like the bust, center, by Oakland sculptor Martha Heavenston, and dozens of everyday objects, like the shoes set in a bed of baby's tears, left, provide continual surprises. The topiary llama, right, looms over the house. The nearby path is lined with a mixture of what Clark calls "architectural (hard) and nonarchitectural (soft)" plants: the bladelike *Iris ensata*, and a rare, red *Cordyline australis* and *Phormium colensoi 'Sundowner'* contrast with the softer *Scrophularia*, *Fuchsia procumbens*, and *Solanum crispum*.**







orange and pink," Clark says, indicating an area blazing with pink 'Playgirl' roses and *Passiflora jamesonii* mixed with orange 'Playboy' roses and zonal geraniums. For mysterious, brooding effects, he works with black and chartreuse: Scotch moss with black Mondo grass, *Ajuga 'Metallica Crispa'* with *Carex* and Bowles' golden grass.

After a lifetime in the business, Clark knew what he was after when he set about creating his garden six years ago. "I wanted a feeling of overwhelming profusion, of profusion just on the edge of chaos," he says. "I know I am a maverick, but the verdant aesthetic is what I have been attracted to all my life. When I was young," he continues, "I was interviewed by the Lane family, who ran *Sunset* magazine, for a project on their private garden. They asked me if I was interested in California native plants. I said no. I preferred English gardens. It may have been the biggest mistake of my professional life," he says, obviously without regret.

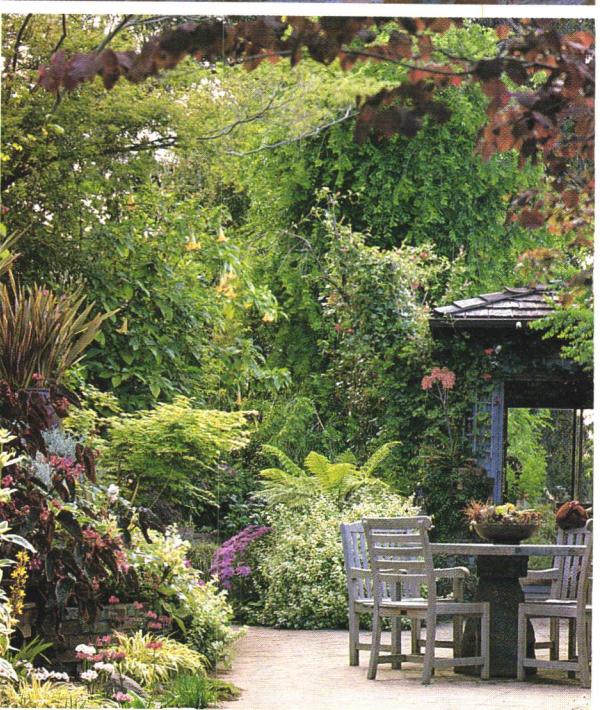
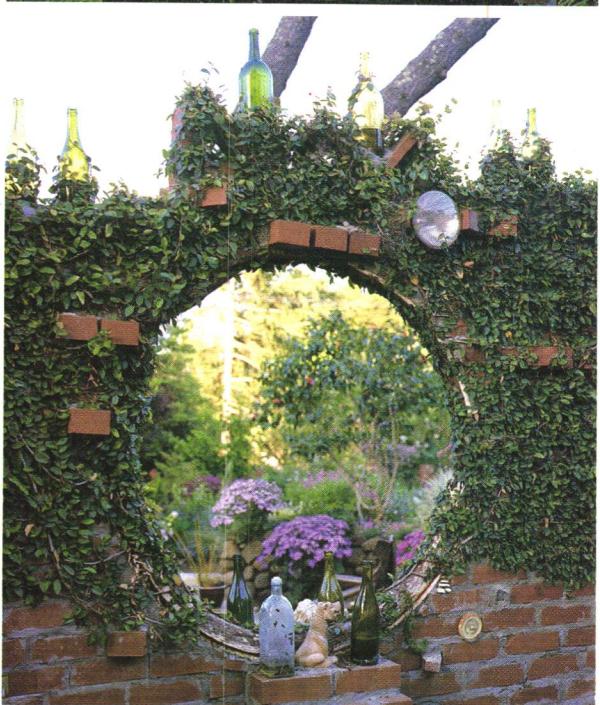
In 1990, when Clark was looking for property he could afford, he found a one-acre llama farm in Chabot Highlands, six miles from Oakland. "It was the cheapest land in northern California," he says. The '70s ranch house, which he shares with Zumba, also a professional gardener, was surrounded by feeding troughs and stables. Their first decision was to conceal the house with vines and terrace the hillside.

"IN THE U.S.  
A GARDENER  
IS RIGHT  
UP THERE  
WITH THE  
DISHWASHER  
AND THE  
GARBAGE-  
MAN"

With the house invisible, the dense vegetation seems to flow uninterrupted from the street to the horizon. A series of retaining walls supports a network of brick paths designed without a single straight line. It is a strolling garden, where every turn reveals something unexpected: a seventeenth-century Ayutthaya Buddha, a glass-inlaid bench, an ornamental pool, and maybe most surprising, the occasional expanse of lawn. The sculpture ranges widely, from Asian temple gods, department-store mannequins, and architectural salvage to commissioned pieces by artists such as Mark Bullwinkle, Michelle Muenig, William Wareham, and Marcia Donahue. But labels such as "strolling garden" or "surprise garden" do not do justice to the complex design strategies behind the Clark garden.

One strategy involves recycling. Troughs from the old llama farm were overturned and transformed into

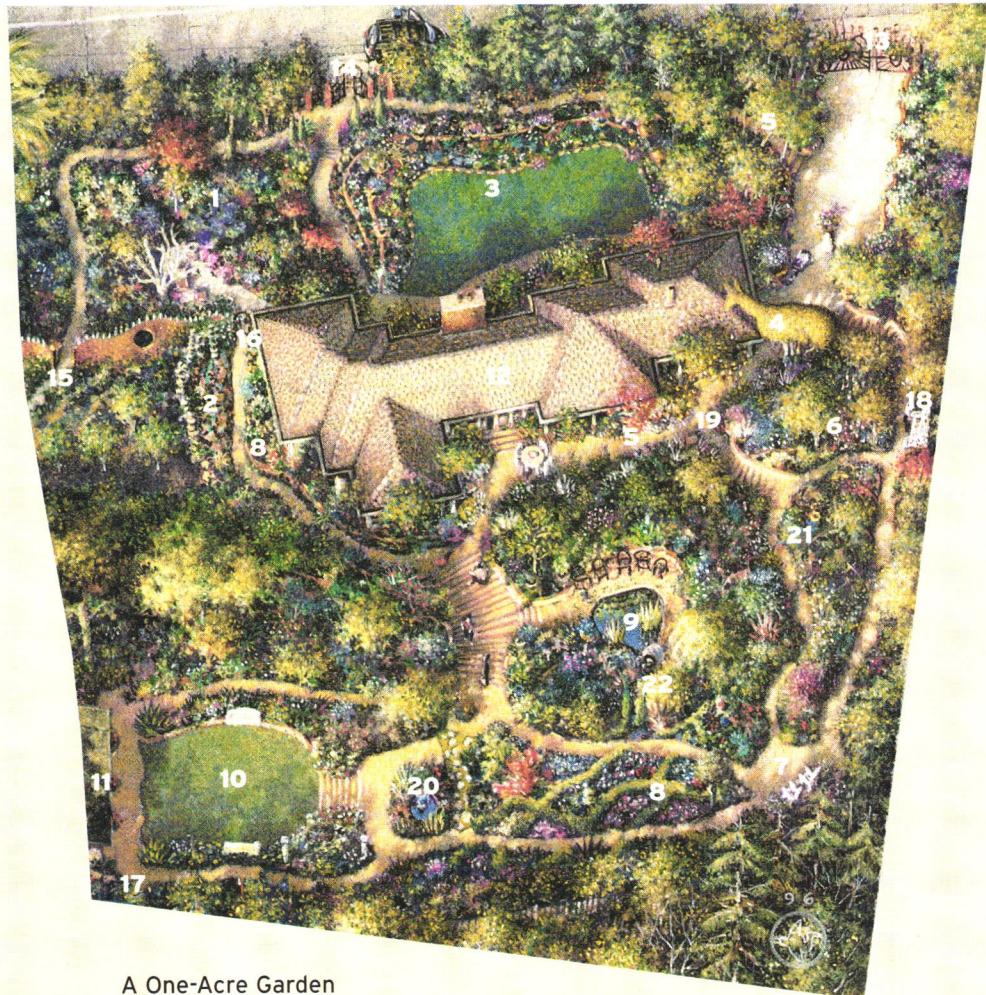
Clark thinks flowering plants need the bracing presence of compact forms. A fluffy red *Acacia cultriformis*, left, embraces a cone-shaped fastigiate. The slanted edges of the Crazy Parterres enclose beds of white nicotiana, and a 19th-century Thai Buddha joins a 'Madame Isaac Pereire' rose. The Bob Gate, top right, is by Mark Bullwinkle. The pillars are flanked by the spiky *Cordyline australis 'Alberti'* and a soft *Geranium incanum*. The Recycling Wall, center, is covered with creeping fig. The terrace plantings of numerous begonia species and hellebores, right, form "the fourth wall of the living room."



# A Condor's EyeView

- 1 Laughing wall garden
- 2 Spermatozoa garden
- 3 Perennial borders
- 4 Chicalamasaurus entrance
- 5 Marcia's garden
- 6 Rose garden
- 7 Octopus terrace
- 8 Crazy parterres
- 9 Michele's pond
- 10 Sunken garden
- 11 Garden house
- 12 Main house
- 13 Main gate
- 14 Bob's gate
- 15 Here gate
- 16 There gate
- 17 Everywhere gate
- 18 Elvis bench
- 19 Marcia's rock
- 20 Hughe's fountain
- 21 Hughe's birdbath
- 22 Michele's fountain

ILLUSTRATION BY  
JAMES TUGHAN



A One-Acre Garden

benches, which Zumba embellished with material scavenged from the site—pieces of discarded mirror, old bottles, lightbulbs. Similar objects are incorporated into Zumba's Recycling Wall. This structure, which is central to the garden's character as a work of folk art, also serves a practical function. It protects the plants against harsh winds from the bay. "We wanted to avoid spending money on carting things away," Clark says. "But the hard elements here are not primarily decorative. They are necessary to the health of the plants."

Bob Clark speaks with a scholar's erudition about horticulture and garden history. He grew up the son of a Presbyterian minister in upstate New York and came out to California to study economics at Stanford. "After college, I took an office job and lasted one day," he says. "I had to be outdoors." He is candid about the anomaly of his position as a sought-after designer who started out as a gardener and has never taken a degree in landscape architecture. "In England, the gardener's vocation includes intellectuals like William Robinson," he says. "But here the gardener is right up there with the dishwasher and the garbageman."

Mocking the traditions of the showplace garden, Clark and Zumba emphasize that theirs is meant not to impress

but to be a personal, often playful, vision. Such classic features as fountains and gates are named after the artists and friends who have helped them with the project. No one would call the garden neat, although it glows with health. Pets wander at will, and their russet bantam rooster, Baby Baby, sleeps on the sill of Clark's bedroom window. "We think of him as a piece of kinetic sculpture," Clark says. With a characteristic mix of joy and practicality, they adopt the opossums that bother their neighbors, because, as Clark points out, "they eat the snails."

As we walked I spied a grapefruit rind in one of the beds. "Ah yes, this morning's breakfast," Clark says, introducing the other governing principle at work here—organic gardening. "Most of what we eat finds its way into the garden. Anything I clip smaller than this," he says, indicating a span of about ten inches with his hands, "falls right on the spot." The ground is never vacuumed or swept. "All we do is blow along the edges of the paths." The garden functions as a kind of hospice for plants that Clark and Zumba rescue from their clients' gardens. "Most people give up on their plants too soon," Clark says. "Ninety percent of those we take in survive. We clean them by watering from the top, a practice I strongly recommend."

Clark hesitates to make a moral issue out of organic gardening. "My father was a minister, so I hate to preach." Nevertheless, the atmosphere of vigorous health demonstrates what can be achieved without chemical fertilizer. "I use a lot of water," he says, "but chemicals never." Raised in Ecuador, Zumba's background makes him equally skeptical of chemical solutions. "In South America, we don't even rely on modern medicine for human illnesses. If a plant is ailing, you don't immediately think of using chemicals."

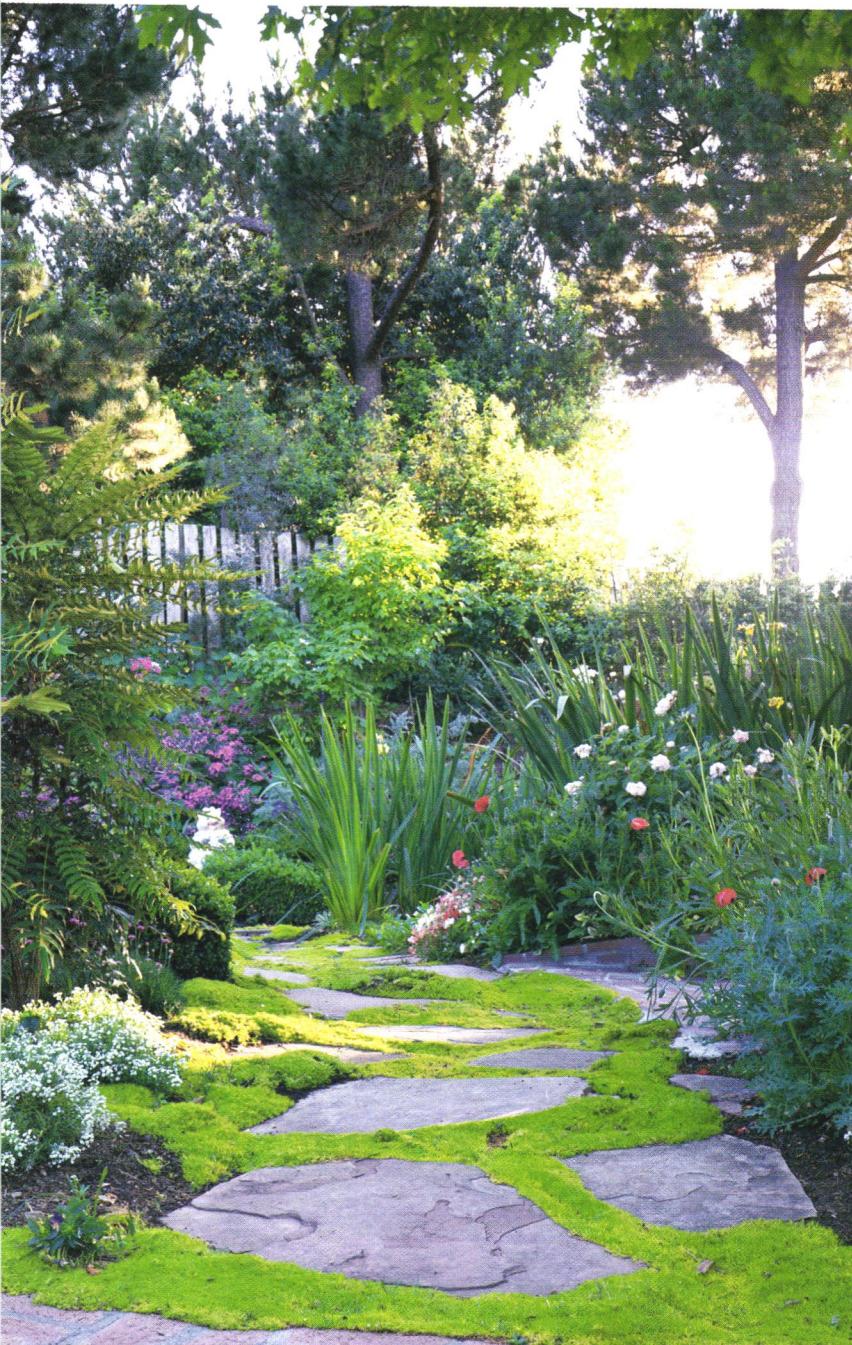
Clark is thoughtful in his approach to gardening but scrupulously nonideological. Although he prefers lushness, he does use desert plants and is not disdainful of the vogue for California natives. "My only rule is using my eye to determine what goes together, not formulas." For example, if people used their eyes, Clark believes, they would see that there is nothing wrong with mixing roses

and dry-climate plants. One of his favorite combinations is eucalyptus and roses. "The right pink rose with the right gray eucalyptus," he emphasizes. "If people used their eyes," he says, "they would see that the rose (except shrub roses) should never be set out by itself in rows, but always mixed with low plants that hide its ugly branches."

In his own garden Clark tries experiments "I would never suggest to clients." Having said this, he hesitates. "Actually, I would love to do a lot of this for clients, but they would have to become more involved in their gardens. I believe we can all tolerate more chaos than we think we can. It's a matter of letting ourselves push the limit that separates order and chaos. In a garden, it takes a trained eye to recognize that limit."

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Diana Ketcham is a San Francisco-based architecture critic and the author of *Le Désert de Retz*.



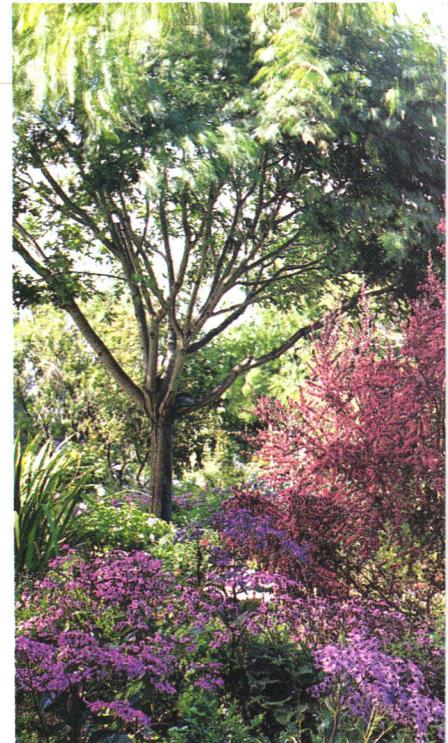
At the far corner of the garden, left, a path of flagstones and Scotch moss culminates in an eroded chalk figure of Miss Piggy. Clark likes chalk statues because "you can take a trite subject like Miss Piggy and watch it take on interest as it disintegrates." On the left, white alyssum and Oregon grape. On the right, 'Jacques Cartier' roses and Louisiana iris. A windbreak of Monterey pines protects them all. A column, above, with Bob's favorite rose, 'Ispahan.'

# Rule Breaking

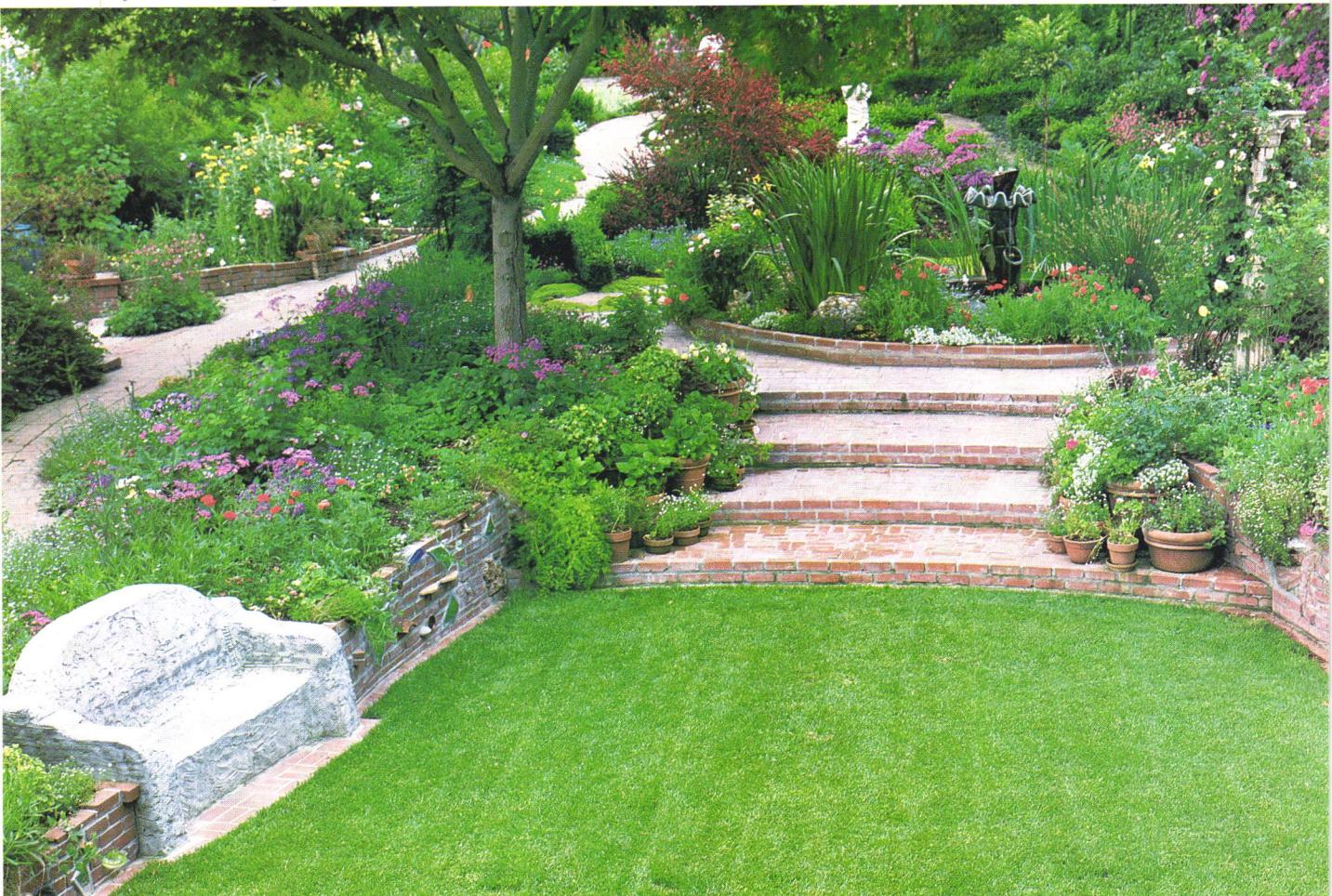
BOB CLARK KNOWS THE RULES OF GARDEN DESIGN. He is a professional gardener with thirty years of experience in every genre and style, from formal French to California cactus. "Since I know the rules," he says, "I've earned the right to break them." From its inception, rule breaking has been the guiding principle of his garden, No Rhyme, No Reason, where Clark and Raul Zumba have amused themselves by seeing what happens when conventional wisdom is flouted. But Clark cautions that fooling with the usual landscaping rules, like fooling with Mother Nature, is something only experienced gardeners should do. "I actually believe in rules," he says. "They serve most people well. And most people would never want to do what I have tried just for myself."

—BY DIANA KETCHAM

**▼ STONED ON GRASS** When one of his clients changed her mind about wanting a sunken garden, Clark began his own version, below. Although he acknowledges that the perspective here is pretty much by the book, he does point out that this prospect was put in before a new house, now in the works, was in place, a departure from the rule of siting the house first. Nor was the plan drawn out beforehand. Clark says he prefers to keep his designs in his head, which leaves him free to improvise. The cement benches by Zumba are unfinished, like many things in the garden. They are made from overturned bathtubs and are built into the wall, where they make ideal resting places for players and spectators of croquet and badminton.



**^ ACCIDENTS HAPPEN** Some of the unusual color combinations in the garden are deliberate, some are experiments, a few are accidents. In the spring, Clark says, they let the purple cineraria reseed everywhere, but he admits he had not counted on its proximity to the orange *Leptospermum scoparium*, 'Ruby Glow,' above. "It's really not my favorite color combination."





**WATER METHOD MAN** The house should be elevated, and water should always be lower than the house. So reads the site owner's catechism. Thus we have come to set windows with views over water, and paths that reflect and glorify architecture. Clark reverses this hierarchy. He places the paths at No Rhyme, No Reason on the hillside above the house. From there, you look down on the house, which has been covered in vines and made shamelessly anti-architectural. The pool and fountain are deliberately sequestered from the house on the hillside. The visitor can discover them by taking one of the enticing paths that lead up to the garden.



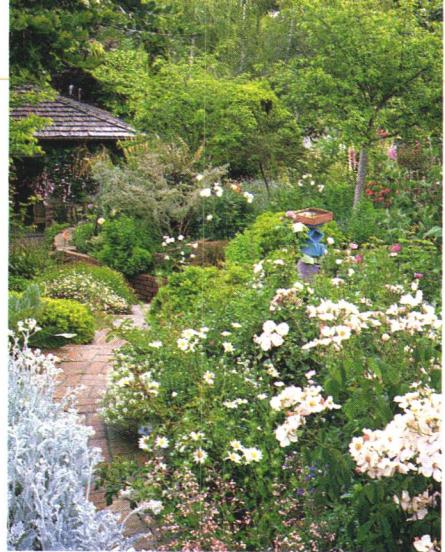
#### ▼ SO NEAR AND YET SO FAR

Those who believe the house should be insulated from exuberantly curving shapes are also unnerved by its proximity to vibrantly colored and exotic plants. According to convention, these should be banished to the edge of the garden while more familiar and soft-hued plants should, like nursery food, comfort the inhabitants. Adherents to this rule will be startled to see Clark's red-leaf banana, red *Anigozanthos flavidus*, and fiery orange *Abutilon hybridum* nuzzling up to the house.

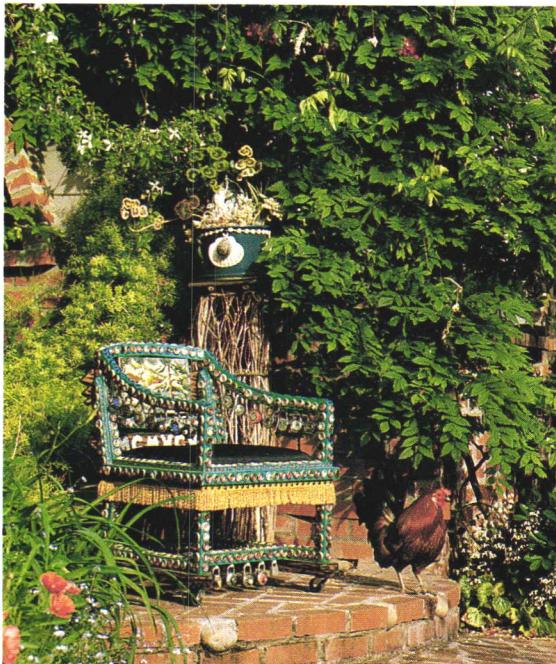


#### ▼ THE LINE AND THE SQUIGGLE

The conventional wisdom decrees that since most houses have orthogonal geometry, that is, they are composed of right angles, the most orthogonal feature of the garden, parterres, for example, should be next to the house. From the 18th century onward, designers have been schooled to lead the eye gradually from the angles of the house to the curving paths of woodland gardens at the edges of the property. The Clark garden reverses this formula, too. The most generous curving gestures are the lines of the terrace and patio surrounding the house. The No Rhyme, No Reason parterres are out of sight, on the hillside.



**^ ROSE TABOO** The beloved rose, Clark believes, is the victim of misguided thinking by advocates of native plants. "People are being told that they can't have roses if they live in certain climates," he says. "This is a shame. Westerners shouldn't have their roses taken away. People say we shouldn't have roses in California, not only because they aren't native, but because they look terrible with dry-climate plants. And yet only the eye is the judge of which plants 'go' together. If you like roses, you should feel that you can try mixing them with anything." Clark enjoys putting roses and succulents together in his garden.



**^ ELVIS LIVES** A fringed chair by Los Angeles artist Jon Bok made of bottle caps and padlocks in the spirit of The King. It is one of the many temporary objects in a garden that courts impermanence. Clark says his aim is "to take people out of the real world, so that when they return to that world, they will see it in a new way. The kitsch chair, with its bottle caps and such, should make people see these throwaway objects a little differently when they encounter them again in the 'real' world."



BY ALISON COOK  
FOOD PHOTOGRAPHED BY LISA CHARLES WATSON  
VERMONT PHOTOGRAPHED BY STEWART FEREBEE  
PRODUCED BY LORA ZARUBIN  
STYLED BY JEFFREY W. MILLER

"THINK HOW MANY PIES are coming into being tonight," my sister gloated as we drove through the darkened Bolton Flats, a preternaturally level slice of valley that lies among the folds of northern Vermont. We were stuffed and slightly stuporous, a condition befitting the first Friday in October, that high holy season when this stubborn landscape burns with an autumn brocade and Vermonters burrow into their fall pie mode. In church basements and home kitchens, hen-scratch hamlets and proper towns, women pat out biscuits and wrestle pastry, girding for the intense round of chicken pie suppers that has absorbed the populace for more than a hundred years. Men attack mighty Blue Hubbard squashes with hatchets and wield Buck knives on meeker buttermilk; the rhythmic clonk of naked squash and potato hunks punctuates the obligatory peeling-session banter—"Only fifteen thousand pieces to go!"—in an ancient Vermont music.

The psychic air jangles with party nerves and fierce Darwinism. Throwing a chicken pie supper is akin to entertaining half your hometown and a gaggle of foreign guests besides, and so high do chicken pie passions run that there are seldom enough seats to go around. In the homes of church stalwarts, phones ring early and late with the sob stories of people wheedling last-minute tickets. "Not even for Methodists from Colorado?" whines a member of that invading tribe known to Vermonters, with a characteristic mix of tolerance and condescension, as "leaf peepers." Natives with the foresight to have booked early fall asleep mulling the crucial question: Will the food be as good as it was last year?

The object of this mania is a ritual meal that has deviated very little over the decades. There is that idiosyncratic Vermont rendition of chicken pie—an elemental, modestly gravied chicken-and-biscuits affair that achieves piehood in a near-medieval sense, by virtue of a crowning insulation of dough. Always there are mashed potatoes and mashed winter squash, cranberry jelly, and cabbage slaw. Inevitably there is more pie for dessert—usually apple and pumpkin.

The timing is as sacred as the menu. Cynics may assume that the mother lode of suppers in the first half of October, during prime foliage season, is a ploy to snare tourist dollars so that parsonages may be redecorated and salaries for full-time pastors plumped up (no small matter to rural communities in a poor state). The truth lies deeper. Nineteenth-century Vermonters regaled one another with chicken pie during the selfsame two-week span; October editions of the *Burlington Free Press* in the 1890s bristled with notices of chicken pie

suppers, among a parade of harvest concerts, pumpkin socables, and special harvest sermons.

Today, alone among these festivities, chicken pie suppers persist with the inevitability of lake tides and high state taxes. Farms may fail, the state's sons and daughters flee to more hospitable economic climes, entropy itself may suck the uplands dry: chicken pie remains a certainty. "Our chicken pie supper is ALWAYS the first Wednesday of October," Harriet Riggs, the unofficial town historian of Richmond, Vermont, told me as we stood in a chill drizzle outside the Congregational Church. "Always," she repeated firmly; it had the ring of an incantation.

Such is the tribal imperative that draws the townspeople of Chelsea to the United Church on October's second Saturday. With its tall, tiered cupola and crisp Federal lines, the church rises white against a dark hillside, its arrowed weather vane

yawning in a west wind that plays havoc with the squash-and-potato tent. Under a blue canopy, state milk quality specialist Dick Rogers jury-rigs a stray wooden door to shelter a propane burner. His friend George Edwards, a retired dairy farmer, gingerly tips a frothing cauldron of squash into a huge sieve. Dick and George are remarkably chipper for men who must boil and mash hundreds of pounds of vegetables in a cold mountain rain. "I turn it into a social event," says Dick, a pug-nosed man who is full of mischief. By which he means radio music, lights strung up against the encroaching dusk, and approximately seven straight hours of wisecracking, with rump refreshments of hibachi-grilled hot dogs and his own personal stash of home-dilled yellow beans.

Inside the vestry kitchen, a gentle, chickeny perfume rises from a vat of jelled gravy that is relaxing into its liquid self. Betty Rogers, Dick's wife, swabs down a white cutting board, gathering herself for the assembly of dozens of panfuls of chicken pie. Her mother, Mae Goodrich—who comes over every year to help out—fusses over the dessert pie table with Marion Gilman, who wields the special seven-piece pie cutter. It is a crucial implement. "On the bigger pies, six pieces are much too big and eight are much too small," says Marion, mindful that Vermonters, a breed of unusually dedicated pie-eaters, are exacting about such matters. With her wry, slow smile and close cap of gray curls, she hovers among scores of pastry orbs like some minor pie deity.

Which, in fact, she is. Famed locally for her sour-milk doughnuts, Gilman is one of those gifted cooks who make church suppers worthwhile in this age of creeping kitchen

# PIE WEATHER

In October, when Vermont is the most beautiful spot on earth,  
the road to heaven is paved  
with chicken, gravy,  
and biscuits



The comforts of crust take shape in a root vegetable pie, previous page. Chicken pie stalwarts Kathy McCullough, Sadie Kennedy, and Mae Goodrich, left, make the vital biscuits. The sacred pies issue from Chelsea United's stove, right.

mula for its preparation remains time-honored: butter and a discreet amount of brown sugar or maple syrup for sweetening. Salt. Pepper. Amen.

Inside, with noisy barbarians at the gate, Mae and Marion fret over their pie strategy. Have they saved back enough of the coveted "soft pies"? There'll be hell to pay if there aren't enough lemon, coconut, custard, and chocolate to satisfy the later sittings. Beneath a patterned tin ceiling in the cool vestibule, the multitude seethes. "We're ready!" exclaims one man loudly. The crowd falls obediently still for Sadie Kennedy's welcoming speech, complete with assigned table numbers ("Any questions?"). Then the vestry doors pop open, launching a rush, and a furious babble.

But as servers pass down plates heaped with chicken pie the noise level nose-dives. A clinking of 110 forks and a pleased murmur suffuses the room; dialogue is confined, in these first rapt minutes, to requests for the family-style bowls of sprightly slaw, and buttery potatoes, and mellow, russet squash. Nobody looks askance at two mashed substances inhabiting the same plate or sneers at the unfashionable color-field of tans and whites. This snowy festival of carbohydrates, this redundancy of crusts, is nothing less than armor against the cold to come. Winter is the subtext; a chicken pie supper is hibernation food.

The Chelsea crowd addresses its all-important biscuits with due reverence, sliding them around to capture the right quota of chicken-stock gravy. Somehow these biscuits—gilded and meltingly cakelike, cut with latter-day Crisco instead of old-timey chicken fat—transform what would otherwise be a boring tangle of stewed bird into supremely gratifying comfort food. In traditional Vermont kitchens, biscuits long ago supplanted rolled pastry on meat pies, and the pastry-topped versions that surface in an old cookbook or two would be dismissed today as the alien "chicken potpie."

## T HIS SNOWY FESTIVAL OF STARCHES, THIS REDUNDANCY OF CRUSTS, IS NOTHING LESS THAN ARMOR AGAINST THE COLD TO COME

incompetence. Chicken pie suppers are a culinary crapshoot; manhandled biscuits, bland gravies, and miserable store-boughten piecrusts are just part of the odds. But these indignities evaporate in the face of such wonderments as Marion's sour-cream raisin pie, its puffy browned crest of meringue beaded with liquid sugar, its crust a flaky alchemy of lard, vinegar, and egg. Or the tender baking-powder biscuits she coddled into raw infancy earlier in the afternoon. Or the invigorating beet relish she put up a couple weeks in advance, to give the horseradish grated fresh from a neighbor's garden time to work its edgy magic.

Marion's partner in biscuit-cutting, Sadie Kennedy, now paces the long, communal tables, radiating the brisk authority of a field marshal. Her seating plan is a delicate human jigsaw that must accommodate 110 people at each of three sittings. Where to put that group of eleven from West Corinth? ("That's half the town," cracks a passing wag from Chelsea, population 1,166.)

With 5:00 P.M. approaching, a low growl from the crowd—unfed, anticipa-

tory—seeps through the closed doors of the vestibule. In the teeming kitchen, charged with clatter and motion, panic strikes. "ALL my pot holders are hangin' on the wall—BRING 'em!" barks a frantic parishioner into the phone. "And that lasagna pan, too!"

Under the squash tent important calibrations are under way. "Butter that one up real good," counsels Dick Rogers, who abhors the margarine that has infiltrated some church suppers. He inspects a vat of potatoes for the requisite lumps. "One year we whipped the potatoes in a big mixer," Dick recalls sorrowfully. "Whipped 'em and whipped 'em. People complained because they weren't mashed potatoes." As to squash, his philosophy is simple: "Buttercup," he intones, invoking the name of the deep-green, flattened globes—these from a Chelsea garden—whose dense meat yields a purée of genuine gravitas. One year they experimented with the less substantial butternut. "It didn't go over," sniffs Dick, who, like most Vermonters, is full of opinions about winter squash. Whatever the variety, the for-



# SALT. PEPPER. AMEN.



Chicken pie is not judged by biscuits alone. If tonight's audience seems uniformly pleased, it is because the pies are baked on-site, fresh for each sitting, with an unvarying set of specs. At suppers, where pies are solicited from local cooks, transcendent moments of satiny chicken in supple, translucent gravy inevitably alternate with disaster—or even the ultimate Vermont taboo, a chicken pie to which some overenthusiastic soul has added vegetables.

No socially ambitious sprigs of rosemary, no wayward carrots or peas rear their heads in Chelsea, where diners, their plates smeared with flagrantly magenta beet relish, are calling for seconds from servers who include even the church's interim pastor, Marjorie MacNeill. Conversation—that major fringe benefit of chicken pie—unspools in its reserved Vermont fashion. The closer to big, urbane Burlington, the talkier the fête, but even in insular outposts like Chelsea West Hill, the subject of food can be relied upon to break the ice of Vermont taciturnity. "What are these amazing pickles?" you ask. "Golden Glow," somebody will volunteer, and soon you have the local blueprint: yellow-ripe cucumbers, vinegar, sugar, mustard, red peppers for color.

The eternal topic, though, is chicken pie suppers themselves. With the fervor of Trekkies at an annual confab, connoisseurs dissect the personalities of their favorites: the infectious bonhomie dispensed by the all-male crew at Richmond's Congregational Church.

The church-parlor gentility of Montpelier's Trinity United Methodist, where, luxury of luxuries, you can pick out your own piece of dessert pie. The awesome, mess-hall precision of the Groton Community Club supper, which feeds at least nine hundred people. The backwoods, Vermont-gothic feel at Chelsea West Hill Methodist, with its antique bead-board nave and its homey cooking. "And have you tried Waterbury Center? Gorgeous purple cabbage slaw!"

If old folks gravitate to the early serving, and serious eaters toward the second, the last one at Chelsea attracts the talkers and lingerers. In between, volunteers race to strip and reset tables. Aluminum foil crinkles, the last of the squash simmers, the dishwashing crew sends up a great rattle and scraping. By 8:00 P.M., a certain exhaustion has set in: mounting a chicken pie supper is not for sissies. A window stands open to the cold and dark; a departing diner elbows aside the flapping curtain to shake hands with a man scrubbing a baking pan. People cluster under the squash tent, talking of the bears that have ravaged local orchards and of the prospects for snow here in this cold pocket of valley, where already three hard freezes have struck. Congratulations fly—"Good dinner, as usual"—and a sort of school spirit invades the rainy air. At such moments, a chicken

pie supper has far more to do with fellowship than with the church treasury; it is a form of social glue, a bulwark against attrition.

"This is the only thing that we do together as a town, now that our high school has been replaced by a union school," someone told me over the hills to the east, in tiny Groton. Inside the warmth and light of Chelsea's United Church, Pastor MacNeill is quietly schmoozing with a few last celebrants. After a year of mortification over a now-departed black-sheep minister, the parishioners can indulge in a wash of pride and redemption. And, amid contented groans and sighs, the well-fed flock disperses, having once again partaken of a lost world, in which barnyard chickens scratch, dairy herds cover the hillsides, and all the root cellars are full for the winter. (See recipes, pages 231, 232)

*Alison Cook, a winner of the James Beard Foundation's M.F.K. Fisher Award, is a Houston-based journalist who frequently writes on food.*

**Dessert pie goddess Marion Gilman** wields the crucial seven-piece cutter, above left. No man is an island at a pie supper, below: the communal tables in the Chelsea United vestry. The Vermonter's trinity, right: chicken pie, mashed potatoes, winter squash, beet-and-horseradish relish.



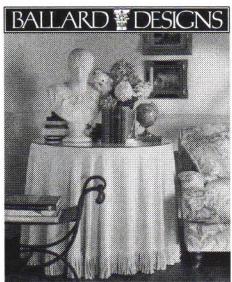


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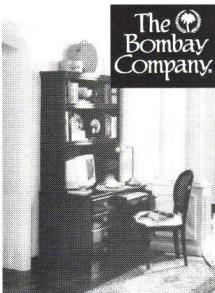
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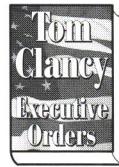
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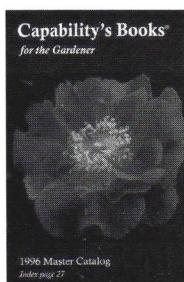
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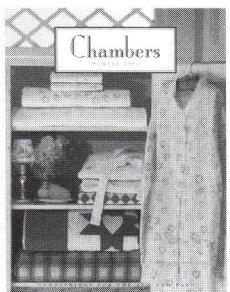
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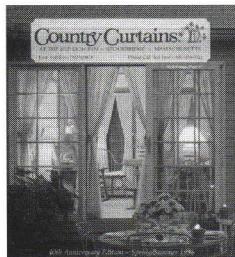
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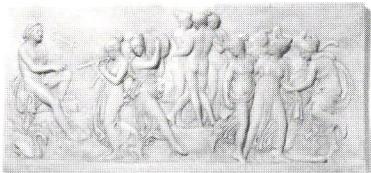
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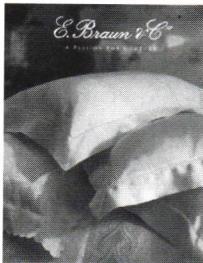
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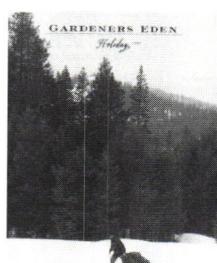
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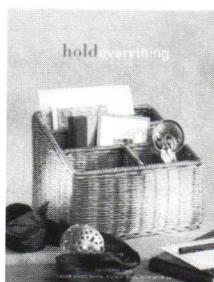
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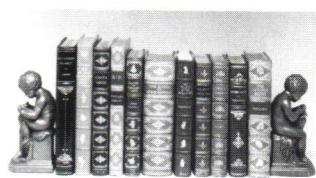
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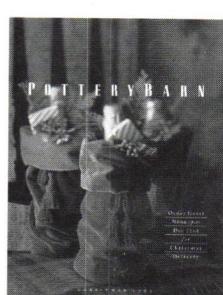
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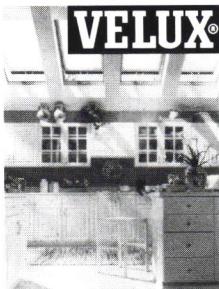
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# RECIPES

## CHICKEN AND BISCUIT PIE WITH LEEKS

SERVES 8

### CHICKEN AND LEEK FILLING

- 2 3 to 3 1/2 pound chickens, quartered
- 2 large onions, peeled and quartered
- 3 carrots, cut into 2" pieces
- 2 whole cloves of garlic, peeled
- 2 bay leaves
- 1 bunch fresh thyme, tied with kitchen string
- 1 leek, sliced into 1/8" rounds
- 1 Tbsp vegetable oil
- Salt and pepper to taste
- 4 and 1/2 cups reserved chicken stock
- 3 Tbsp sweet butter
- 7 Tbsp flour

### BAKING POWDER BISCUITS

- 2 cups flour
- 4 tsp baking powder
- 2 tsp salt
- A handful of flat-leaf parsley, chopped
- 1/2 cup vegetable shortening or sweet butter
- 1 1/4 cups milk at room temperature
- 1 egg beaten with 1 Tbsp milk

Place the chicken, onions, carrots, garlic, bay leaves, and thyme in an 8-quart stockpot.

Add enough water to cover the ingredients by 2". Bring to a boil, then reduce heat and skim occasionally. Simmer for 30 minutes. Remove chicken from stock and discard vegetables. Reserve 4 and 1/2 cups of the stock.

Soak the leeks in a large bowl of water for one hour to remove the sand. Drain in a colander. In a small saucepan over medium-high heat, sauté leeks in the oil until soft. Add 1/2 cup of the chicken broth and simmer 5 minutes more. Season with salt and pepper. Remove.

Remove the skin from the chicken and cut the meat into 1" pieces. Combine chicken and leeks and season with salt and pepper. Spread the chicken and leek mixture evenly in a 12" oval baking dish.

In a 9" skillet, melt butter over medium-high heat. Whisk in the flour 1 tablespoon at a time. Slowly whisk in the 4 cups chicken stock, stirring until all the stock has been incorporated. Bring to a gentle boil and cook for 2 minutes or until the gravy thickens. Season with salt and pepper. Remove from heat and pour over the chicken-leek mixture.

Preheat the oven to 375°.

**FOR BISCUITS:** In a large bowl, sift together the flour, baking powder, and salt. Add parsley. Using a fork or your fingers, incorporate the shortening a few tablespoons at a time until the dough is crumbly.

Add 1 cup of milk and blend until a soft dough forms, adding additional 1/4 cup of milk as necessary. Turn the dough onto a lightly floured surface and knead dough lightly until it holds together. Add more flour one tablespoon at a time if needed. Don't overwork.

Gently roll out the dough to 3/4" thickness. With a 3" cookie cutter cut out the biscuits and let them rest for 5 minutes.

Place biscuits on top of the chicken-leek mixture and brush with the egg wash. Bake uncovered for 30 minutes or until the gravy bubbles and the biscuits are golden brown.

Serve with a beet-and-horseradish relish.

## INDIVIDUAL WILD MUSHROOM PIES IN A PUFF-PASTRY PURSE

MAKES 4 INDIVIDUAL PIES

### WILD MUSHROOM FILLING

- 1 1/2 pounds mixed wild and domestic mushrooms
- 4 Tbsp sweet butter
- 6 Tbsp olive oil
- 1 clove garlic, finely chopped
- 2 shallots, finely chopped



# RECIPES



**SLIGHTLY HERETICAL,  
A TRADITIONAL CHICKEN PIE TARTED UP  
WITH LEEKS, GARLIC, AND THYME.**

1/4 pound smoked bacon, sliced into 1/8" strips  
1/2 cup mixed fresh herbs chopped (sage, rosemary, thyme)  
1/4 tsp cayenne pepper  
Sea salt and pepper to taste  
1 pound frozen puff pastry, thawed  
Flour for rolling dough  
2 eggs, beaten  
2 Tbsp butter, cut into small pieces  
3 Tbsp minced chives  
3 Tbsp chopped parsley

To prepare the mushrooms, remove the stems. If caps are gritty, rinse under cold water and dry with paper towels. Slice the smaller mushrooms in quarters and the larger in eighths.

Use 1 tablespoon of butter and 1 tablespoon of olive oil for every 2 cups of mushrooms. Sauté each variety of mushroom separately in a large pan over high heat for 2 to 3 minutes shaking the pan to toss the mushrooms. Transfer to a large bowl.

Over medium heat, sauté the garlic, shallots, and bacon in 2 tablespoons of olive oil for 5 minutes or until the bacon is golden-brown. Add the herbs and cayenne pepper and remove from heat. Combine with mushrooms, toss with salt and pepper to taste.

Roll out the pastry on a lightly floured surface to 1/8" thick. Cut 4 1" x 12" strips.

Then cut 4 8" squares and transfer onto a parchment-lined baking sheet. Refrigerate 30 minutes.

Remove the pastry squares from the refrigerator and place on a lightly floured surface. Brush each square with the beaten egg. Divide filling into four portions and spoon onto pastry squares. Dot with butter. Remove the pastry strips from the refrigerator and brush again with the egg. Fold the 4 corners of each square into the center. Pull corners up and squeeze edges to form a purse. Take the strip, and tie around the center of the pastry. Refrigerate purses for 15 minutes.

Preheat the oven to 400°. Remove the mushroom purses from the refrigerator and brush with beaten egg. Bake for 10 minutes at 400°. Reduce heat to 350° and continue baking for 20-25 minutes. Remove from the oven and sprinkle with the chives and parsley. Serve.

## ROASTED ROOT VEGETABLE PIE

SERVES 6

### PASTRY DOUGH

1 cup unsalted butter  
2 teaspoons salt  
2/3 cups water  
4 cups flour

Place the butter, salt, and water in a small saucepan and bring to a boil.

Place the flour in the bowl of a food processor. Cover and process, slowly pouring the butter and water into the flour until the dough forms a ball. Divide into two balls, wrap in wax paper, and chill for 2 hours or overnight.

### ROASTED ROOT VEGETABLE FILLING

2 Tbsp olive oil  
3 cloves whole garlic, peeled  
2 bay leaves  
2 stalks of celery, peeled and cut into 1/4" slices  
2 carrots, peeled and cut into 1/4" slices  
1 celery root, peeled, and cut into 1/2" dice  
2 yellow onions, peeled and cut into eighths  
2 parsnips, peeled, and cut into 1/2" dice

1 daikon  
peeled, and cut into 1/2" dice  
1/2 cup unfiltered apple juice  
Salt and pepper to taste  
2 Tbsp butter cut into little pieces  
Several sprigs of thyme  
1 egg, beaten

Preheat the oven to 400°.

In a large skillet, add the olive oil, garlic, and bay leaves and bring to a high heat. Add all of the vegetables and sauté for 5 minutes, stirring occasionally. Add the apple juice, salt and pepper and continue sautéing for 2 minutes. Remove from heat and place the vegetables in an 11" by 14" baking pan. Bake for 30 minutes. Remove and cool.

To assemble the pie: Remove the dough from the refrigerator. Dust a work surface with flour and roll out one ball of the dough into a 12" circle. Place on a parchment-lined baking sheet. Add the vegetable filling, leaving a 3/4" border. Season with salt and pepper and dot with butter. Place a sprig of thyme on top. Set aside.

Roll out the second ball of dough and trim into a 12" circle. Brush the edges with the beaten egg and place on top of the filling. With a fork, press the top crust to the bottom. Fold the bottom piece over and press into folds around the crust. Brush the top with the beaten egg. With the extra dough cut leaves and place on top. Cut a 1 1/4" vent in the center of the pie.

Bake for 40 minutes, or until golden brown.

WITH THIS LAYERING OF ROOT  
VEGETABLES, EVEN A VEGETARIAN CAN  
PARTAKE DURING PIE SEASON.



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# Bullied by Burgundy? Try Volnay

A SLY FIDDLE ON CLASSIFICATION MAKES ONE FRENCH RED FRIENDLIER THAN ITS BRETHREN

BY JAY MCINERNEY



PHOTOGRAPH BY LISA CHARLES WATSON

I SEEM TO REMEMBER one of Ann Beattie's more jaded characters once dismissing another character by remarking that he couldn't tell the difference between burgundy and bordeaux. I remember feeling very small-town when I read that, years ago, knowing that the description fit me. I guess I've come a long way, because I concluded recently that I could tell the difference: if it's red, French, costs too much, and tastes like the water that's left in the vase after the flowers have died and rotted, it's probably burgundy.

Burgundy is to wine what the Balkans are to geopolitics. It's impossible to figure out. You can't get a decent bottle for under ten dollars, and what's worse, you can pay sixty or sev-

enty bucks for some real rotgut—and I'm talking retail, before the outrageous mark-up charged by your friendly neighborhood bistro. The only rational conclusion is that it's not worth the effort—until you taste a good one. And then it's hard to forget, although difficult to describe. As Evelyn Waugh wrote of the elusive beverage in *Brideshead Revisited*: "For centuries every language has been strained to define its beauty, and has produced only wild conceits or the stock epithets of the trade."

My first revelation as to the alchemically predestined marriage of the Pinot Noir grape and Côte d'Or weather and soil was a 1985 village Volnay—I don't remember the estate. I do remember thinking: *Hey, whoa... so this is what the fuss is about.* Volnay has since become a touchstone; I have found it to be uncharacteristically reliable for burgundy and immensely seductive. Volnay is slightly less renowned now than it was in the Middle Ages, when it was the favorite of Louis XI and the Knights of Malta. The region's lack of officially designated *grand cru* vineyards somewhat reduces its snob appeal, though many experts think some of Volnay's vineyards to be worthy of the distinction. Whether the Volnaysiens were insufficiently politically adroit when the classifications were made, or worried about paying higher taxes on *grand cru* acreage, the happy result for customers is, by burgundian standards, a less outlandish quality to price ratio.

More than half the vineyards in Volnay are *premier cru*, the second highest designation, and—as in Bordeaux's St. Julien—the overall level of wine making is very high.

The standard rap on Volnay is that it has more finesse than power—in comparison to, say, the wines of nearby Pommard. Volnay fans often refer to its ethereal, perfumed quality. Scents of lilac and violet are said to be found in the glass. In the earthier burgundies the nose tends more toward the barnyard, and even to that great raw material for the flower bed, namely, horseshit. Welcome to the strange and wonderful world of burgundy, where our aesthetic slides between the poles of power and finesse, the floral and the excremental.

Auberon Waugh—son of Evelyn—once noted that the English seem especially to favor the latter aromas in their burgundy; if this doesn't sound compatible with *your* good old American chicken potpie, you will probably be happy with the relative polish of Volnay.

Generally speaking, Volnay is more Watteau than Bruegel, more Jaguar than Porsche (just as it's generally true that bordeaux is more powerful than burgundy). But there is an extraordinary range of styles even within this 527-acre appellation, reflecting different soil types and vinification practices. The wines of Michel Lafarge, for instance, are extremely big and burly when compared with the lacy, feminine Volnays of Marquis d'Angerville. Then there is the busty, fruity style of Domaine des Comtes Lafon, the great Meursault producer. All of these wines make a great accompaniment to a simple roast chicken or a game bird; I think beef and lamb overwhelm the red berry flavors typical of Volnay.

## THE OENO FILE

**92 VOLNAY SANTENOTS DU MILIEU, COMTE LAFON** Big berry flavor, a wine with its cleavage bursting and its party hat on. For a Volnay, this is surprisingly Anna Nicole Smith. \$46.50.

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**90 VOLNAY MITANS, HUBERT DE MONTILLE** A silky texture and a musky, smoky undertone—sort of the vinous equivalent of Lauren Bacall's voice. \$45.

**90 VOLNAY J. M. BOILLOT** Not a *premier cru*, but an excellent, typical, and nearly affordable Volnay from a great year. \$33.99.

While bordeaux hasn't had a great vintage since 1990—reserving judgment on 1995—the situation is somewhat happier in burgundy. The 1990 vintage was superb and age-worthy—most 1990 Volnays are *just* barely coming into their prime now. The much maligned 1991 vintage has produced many excellent wines in Volnay, as has the 1992, still widely available and ready to drink. The 1993s are supposed—according to those guys like Clive Coates and Robert Parker who can judge them in their awkward infancy—to be classic, though if you try one now your mouth will be puckered for days. Wait for the coming century, say the big boys. But be advised—cellaring burgundy is a dicey business. It's much more susceptible to temperature than bordeaux, and the window of maturity is much narrower. Some of the 1988s, which I bought and laid down after some forgotten financial windfall because they were supposed to be so long-lived, have been crapping out on me—although I recently drank a rich and berry-packed 1988 Volnay Pousse d'Or from the venerable Volnay Domaine de la Pousse d'Or, which was just coming on-line.

A final piece of advice from A. J. Liebling: "Burgundy is a lovely thing when you can get anybody to buy it for you."

Jay McInerney is a novelist whose most recent book is *The Last of the Savages* (*Knopf*). His wine column appears regularly.

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**DOMESTIC BLISS**  
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**COVER (SEE PAGE 174)**

**WELCOME, PAGE 16** Hair/makeup by Genevieve for Laura Mercier Classique and by Tom Segar.

**DOMESTIC BLISS, PAGES 35-58**

**page 35, Preserved bees**, \$200/complete set, Classic Antiques, Inc., 33B Little 12th St., NYC 10014. 212-620-0707. **page 38, oversized candles**, \$550 and \$1,500, Anne Severine-Liotard at Takashimaya. 800-753-2038. **Mass scents**, Light My Fire Candle Warehouse, 836 Woodmoor, Coppell, TX 75019. 214-938-5016. <http://galaxy-mall.com/stores/candle.html>. **Class scents**, Diptique and Waterleaf, Bergdorf Goodman. 800-218-4918; Perin-Mowen. 212-219-3937. **Honeydew**, Yankee Candle Co., Distractions/Euphoria, 1552 Haight St., San Francisco, CA 94117. 415-252-8751. **Earl Grey**, Felissimo. 800-565-6785. **Best sellers**, Candleman Corp. 800-328-3453; Crate & Barrel. 800-451-8217; Pier 1 Imports. 800-447-4371; Henri Bendel. In NY, 212-247-1100, in OH 614-228-4022; IKEA US, Inc. East Coast 410-931-8940, West Coast 818-912-1119. **page 40, Jam**, Mandarin Oriental, Hong Kong. 852-2522-0111. **page 44, Leaf blower**, PB 1000, \$179.99; **helmet**, \$59.99; **gloves**, \$7.99; all from Echo. 800-392-0329. **Bamboo rake**, \$12.99, McGuire's; **ladies' gloves**, \$6.75; from Gracious Home. Outside NY, 800-338-7809, in NY, 212-988-8990. **pages 46-47, ZONA**, 97 Greene St., NYC 10012. 212-925-6750. **page 48, Frame**, Kiev, \$100, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Rodney Allen Trice**, T.O.M.T. 464 5th St., Brooklyn, NY 11215. 718-237-9781. **page 52, The Ralph Lauren Home Collection**, 1185 Ave. of the Americas, NYC 10036. 212-642-8700. **Pratesi**, 329 Madison Ave., NYC 10021. 212-288-2315. **Léron**, 750 Madison Ave., NYC 10021. 212-753-6700. **Porthault** Linens, Inc., 18 E. 69th St., NYC 10021. 212-772-8450. **Garnet Hill**, 800-622-6216. **Sink**, \$2,095, Cesame through Klaff's, 28 Washington St., So. Norwalk, CT 06854. 800-KLAFFS-1. **pages 54-58, Anouska Hempel Designs**, London, England. 44-171-706-8417.

**STICKS & STONES, PAGES 62-72**  
Celebration Realty, 200 Celebration Pl., Celebration, FL 34747. 407-939-TOWN.

**BLUEPRINT, PAGES 74-78** Architect, Hagy Belzberg, Belzberg/Wittman Collaborative, 9994 Yerba Buena Rd., Malibu, CA 90265. 310-589-2711. **page**

# SOURCES

W H E R E   T O   B U Y   I T



**ONLY COLLECT**  
page 90

**74, Sofa, Sling**, by George Nelson, \$2,500, Skank World, 7205 Beverly Blvd., Los Angeles, CA 90036. 213-939-7858; **chenille pillow**, \$525/each, Gregory Newham, Ltd. through Gerry Teitelbaum Designs. 310-476-1123. **Arm chair**, \$2,400/pair, Blackman-Cruz, 800 N. La Cienega Blvd., Los Angeles, CA 90069. 310-657-9228. **Adjustable coffee table**, walnut, \$950; brass standing lamp, aluminum, \$550; **standing lamp with mercury glass shade**, \$975; **side table**, \$1,200; from Blackman-Cruz. **Cabinet**, from U.S. Navy, stainless steel/glass, \$2,000, Prototype Gallery, 5727 La Jolla Blvd., La Jolla, CA 92037. 619-459-8498. **page 78, Bed, steel**, \$550; **bookcase**, brushed steel, \$1,100; **lamp**, \$285; **side table**, aluminum/glass, \$1,500; all from Blackman-Cruz. **Striped rug**, wool, \$2,400; **chenille throw blanket**, rayon, \$1,050; all from Gregory Newham, Ltd. **Refrigerator/freezer**, Sub-Zero. 800-532-7820. **Range**, PRSE48GGS, stainless steel, \$7,349, Thermador. 800-656-9226x15. **Hood**, \$2,000-\$3,000, Doubarn Sheet Metal, 1205 Knox St., Torrance, CA 90502. 310-532-1193. **Dining room chairs**, Silla for Driade, \$400/each; **table**, Gran Tucano, by Marc Berthier for Magis, \$1,750; IN-EX, 1431-B Colorado Ave., Santa Monica, CA 90404. 310-393-4948.

**ONLY COLLECT, PAGES 90-92**

**Coffee table**, \$3,195; **wooden chair**, \$6,300/in leather; **chaise**, \$3,730; **unicorn side chair**, \$4,245/in leather; **lamp**, \$7,650; **contoured side chair**, \$3,800/in leather; all by Vladimir Kagan Design Group, 1185 Park Ave., NYC 10128. 212-289-0031.

**DEALER'S CHOICE, PAGES 94-96**

Doris Leslie Blau, Inc., 724 5th Ave., 6th Fl., NYC 10019. 212-586-5511.

**HOME BASE, PAGES 101-106**

Designer, M (Group) Incorporated, 207 W. 86th St., NYC 10024. 212-874-0773. All upholstery by Diamant Upholstery, Inc., 324 E. 59th St., NYC 10022. 212-754-1155. All fabrics available through architects and designers. **page 101, Brown Jordan Furniture**, 9860 Gidley St., El Monte, CA 91731. 818-443-8971. **page 102-103**.

**Directoire armchairs**, walnut/linen, David Delaunay & Associates, 5120 Woodway, Houston TX 77056. 713-528-6900. Available through architects and designers; **fabric**, Jim Thompson Thai Silk. 800-262-0336. **Small cocktail table**, iron, Reymer-Jourdan Antiques, 43 E. 10th St., NYC 10003. 212-674-4470. **Sofa fabric**, Bengaline, Thai silk, J. Robert Scott. 800-322-4910.

**Fabric on armless chairs**, Cowtan

& Tout, 979 3rd Ave., NYC 10022. 212-753-4488. **Cocktail table**, by Royere, antique steel and brass, Carole Gratale Inc., 979 3rd Ave., NYC 10022. 212-838-8670. **Antique Lavar Kerman rug**, wool, Safavieh Carpets, 238 E. 59th St., NYC 10022. 212-888-0626. **Milk cans**, silver-plated, The Dining Trade, 306 E. 61st St., NYC 10022. 212-755-2304. **Mirrored lamps**, John Rosselli International, 523 E. 73rd St., NYC 10021. 212-772-2137. Available through architects and designers. **Jardinieres**, by Nierman Weeks, John Rosselli International. **Andirons**, William H. Jackson Co., 210 E. 58th St., NYC 10022. 212-753-9400. **Giltmetal foliage**, Galerie Watelet, Paris, France. 33-1-43-26-07-87. **Curtain poles, rings and finials**, 22K gold leaf, Joseph Biunno Ltd., 129 W. 29th St., NYC 10001. 212-629-5630. **Drapery fabric**, Capri Stripe, Thai silk, J. Robert Scott. **page 104, Stone stag**, La Maison Française Antiques, 8420 Melrose Place, Los Angeles, CA 90069. 213-653-6534. **Wooden brackets**, Blackman-Cruz, 800 N. La Cienega Blvd., Los Angeles, CA 90069. 310-657-9228. **Iron lantern**, Sutter and Noonan Antiques, 556 Warren St., Hudson, NY 12534. 518-822-0729. **page 106, Sofa fabric**, Etro at Fonthill Ltd., 979 3rd Ave., NYC 10022. 212-755-6700. **Club chair fabric**, Brunschwig & Fils, 979 3rd Ave., NYC 10022. 212-838-7878. **Rug**, Stark Carpet Corporation. 212-752-9000.

**SIMPLE THINGS, PAGES 131-132**

**Fax machine**, \$319.99, Sharp Electronics. 800-BE-SHARP.

**ODYSSEY, PAGES 134-135** Friends Without A Border, 140 W. 22nd St., NYC 10011. 212-254-1002; <http://users.interport.net/~fwab/>; fwab@interport.net.

**FUTURE PERFECT, PAGES 140-142**

**CD player**, \$4,100; **speakers**, BeoLab 8000, \$3,000/pair; Bang & Olufsen. 800-323-0378.

**LUNAR ECLIPSE, PAGES 147-149**

**page 147, Stylos**, \$855, FLOS USA, 200 McKay Rd., Huntington Station, NY 11746. 516-549-2745. **Tiki Mondo**, \$400, Krab Design, 1304 N. Beverly Glen, Los Angeles CA 90077. 310-470-3597. **Pascal Mourgue**, \$465, Ligne Roset, 200 Lexington Ave., NYC 10016. 212-685-1099. **Slinky Lamp**, \$1,800, Handeye. 800-689-0713. **Skyscraper**, \$575, Russell Norton Buchanan, Inc., 2801 Lemmon Ave., Ste. 201, Dallas, TX 75204.

**214-321-2451, page 148-149, Lunar Thistle**, \$850, Abode, Ligne Roset. **Havana**, \$355, Italiana Luce, Limn Co., Inc., 290 Townsend St., San Francisco, CA 94107. 415-543-5466. **Helio**, \$520, RAGE, 61 Pearl St., #404, Brooklyn, NY 11201. 718-596-7960. **Lucilla**, \$460, Luceplan. 800-268-7790. **Interfold Lamp**, \$206, Mxyplzyk, 125 Greenwich Ave., NYC 10014. 212-647-0777. **Cocoon**, \$295, Luz Lampart, 790 Greenwich St., #2, NYC 10014. 212-255-1909. **Fluctuate**, \$1,439, B&B Italia, 150 E. 58th St., NYC 10155. 212-758-4046.

**BOHO LUXE, PAGES 164-173**

Architects, Cicognani Kalla Architects, 16 E. 53rd St., NYC 10022. 212-308-4811. **page 164-165, Sofa**, cotton damask upholstery, George Smith Sofas & Chairs, 73 Spring St., NYC 10012. 212-226-4747. **Pillows**, Marguerite Lochard Designs, 174 Thompson St., NYC 10012. 212-598-5161. **Suzani textile**, Symourgh International, 34 E. 34th St., NYC 10016. 212-688-3756. **Wedding baskets**, lacquered, Tucker Robbins Inc., 366 W. 15th St., NYC 10011. 212-366-4427. **Chest**, Jacques Carcanagues, 106 Spring St., NYC 10012. 212-925-8110. **Painting** (far left), Julian Schnabel, Pace Gallery, 32 E. 57th St., NYC 10022. 212-421-3292. **Paintings**, Judith Hudson Studio. 212-633-1139. **page 166-167, Rug**, wool, Mark Shiloh Gallery, 109 Greene St., NYC 10012. 212-925-3394. **Pot**, Sarajo, 98 Prince St., NYC 10012. 212-966-6156. **Temple doorway**, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Table** (foreground), built by Studio 40, 40 Great Jones St., NYC 10012. 212-420-8631. **Island**, Walzworkinc., 20 W. 20th St., NYC 10011. 212-229-2299. **Back-to-back sofas**, George Smith Sofas & Chairs. **Indian takhat table**, Sarajo. **Blue vessel**, Stone Road, 328 Montauk Highway, Wainscott, NY 11975. 516-537-5656. **Chinese wedding cabinet**, MeiLiu Dong, 40 W. 25th St., NYC 10001. 718-520-0042. **page 168-169, Paisley textile**, Mark Shiloh Gallery. **Spanish textile**, Symourgh International. **Pillows**, Tribeca Upholstery, 103 Reade St., NYC 10013. 212-349-3010. **Chandelier**, teak, Sarajo. **Chairs**, Secondhand Rose, 270 Lafayette St., NYC 10012. 212-431-7673. **Oushak rug**, Symourgh International. **page 170-171, Bed**, Arts Du Monde, 154 Spring St., NYC. 212-226-3702. **Bathroom floor**, Forbo. 800-342-0604. **page 172-173, European slipper tub**, Urban Archaeology, 285 Lafayette St., NYC 10012. 212-431-6969. **Fittings**, Broadway Collection

at Quintessentials, 532 Amsterdam Ave., NYC 10024. 212-877-1919. **Sink**, Belle Epoque, St. Thomas at Kraft Hardware, E. 61st, NYC 10021. 212-838-2214. **Murals**, by Jean François Aimé, C. Blaichman Construction, 311 E. 18th St., NYC 10003. 212-505-5270. **Mirrors**, mother of pearl/bone, Sarajo. **Crystal sconce**, Le Fanion, 299 W. 4th St., NYC 10014. 212-463-8760. **Philippine textiles**, Tucker Robbins Inc., 366 W. 15th St., NYC 10011. 212-366-4427. **Rugs**, Mark Shilen Gallery. **Lanterns**, Stone Road, 328 Montauk Highway, Wainscott, NY 11975. 516-537-5656.

#### TRADE SECRETS, PAGES 174-175

**Table**, Studio 40, 40 Great Jones St., NYC 10012. 212-420-8631. **Sconce**, Walzworkinc., 20 W. 20th St., NYC 10011. 212-229-2299. **Painting**, Paul Kasmin Gallery, 74 Grand St., NYC 10013. **Pillow fabric**, MeiLiu Dong. **Bedspread**, Tucker Robbins. **Ricky Clifton**, 216 E. 17th St., NYC 10003. 212-677-5320. **Stained glass**, Vahakn Arslanian, 212-463-7327. **Reproduction Fortuny lamp**, Stephanie Odegard Co., 200 Lexington, NYC 10016. 212-545-0069. Available through architects and designers. **Tile**, American Rag, 148 S. La Brea Ave., Los Angeles, CA 90036. 213-935-3157; 1305 Van Ness, San Francisco, CA 94109. 415-474-5214. **Clair Soleil**, Design Center of the Americas, 1855 Griffin Rd., Dania, FL 33004. 954-929-0181. **Kilim**, Symourgh International.

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All custom wood work, H.P. Broom-Housewright, 162 Ferry Rd., Hadlyme, CT 06439. 860-526-9836. **pages 176-177**. **Bench**, Black Whale Antiques, 5 Town St., Hadlyme, CT 06439. 860-526-5073. **pages 178-179**. **Sofa and two chairs**, Baptiste, by Christian Liaigre, Holly Hunt, 979 3rd Ave., NYC 10022. 212-755-6555; Kneeler Fauchere, 8687 Melrose Ave., Los Angeles, CA 90069. 310-855-1313; Holly Hunt, Ltd., 1728 Merchandise Mart, Chicago, IL 60654. 312-661-1900. Available through architects and designers. **Milking stools**, American Wing Antiques, 2415 Main St., Bridgehampton, NY 11932. 516-537-3319. **Table**, Waldo's Designs, 620 N. Almont Dr., Los Angeles, CA 90069. 310-278-1803. **Cinnabar lacquered box**, William Lipton Ltd., 27 E. 61st St., NYC. 212-751-8131. **Candle holder**, hand-blown glass, Hervé Baum jardin et antiquités, Avignon, France. 33-90-86-37. **Custom-made St. Anthony-type daybeds with back**, La Mode Upholstery Co., 3280 Broadway, NYC 10027. 212-862-3220. **Fossil and woven water vessel**, Jacques Carcanagues, 106 Spring St., NYC 10012. 212-925-8110. **page 180-181**. **Step ladder**, Antiques On Lyme, 18 Lyme St., Old Lyme, CT 06371. 860-434-3901. **Stools**, Balasses House, 208 Main St., Amagansett, NY 11930. 516-267-3032. **Sink, counter top and**

**cabinets**, H.P. Broom-Housewright. **Dining table**, J. Garvin Mecking, 72 E. 11th St., NYC 10003. 212-677-4316. Available through architects and designers. **Chairs**, Archipel, Holly Hunt and Kneeler Fauchere. **Stainless steel lamp**, Ann-Morris Antiques, 239 E. 60th St., NYC 10022. 212-755-3308. **page 182-183**. **Bed**, James Jennings Furniture, 8471 Melrose Ave., West Hollywood, CA 90069. 213-655-7823. **Spread**, Chambers. 800-334-9790. **Table**, Victor Weinblatt Antiques, PO Box 335, So. Hadley, MA 01075. 413-538-7773. **Lamp**, 1920s, polished steel, Balasses House. **Table**, Irish pine and Connecticut bluestone, H.P. Broom-Housewright. **Fixtures**, by Czech & Speake of Jermyn St., England, Waterworks, 237 E. 58th St., NYC 10022. 212-371-9266. **Stool**, Antiques On Lyme. **page 185**. **Chair**, J. Garvin Mecking. **Broom**, Victor Weinblatt.

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Galerie Yves Gastou, Paris, France. 33-1-46-34-72-17.

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197 **page 192-193**, **Pale pot**, \$2,350, James Graham & Sons, Inc., 1014 Madison Ave., NYC 10021. 212-535-5767. **From top: Covered box**, \$350, Garth Clark Gallery, 24 W. 57th St., NYC 10019. 212-246-2205. **Spice jar**, \$90, Simon Pearce, 120 Wooster St., NYC 10012. 212-334-2393. **Ceramic jar**, Danish, \$275; **leaflike dish**, \$325, Wyeth, 151 Franklin St., NYC 10013. 212-925-5278. **Tea bowl**, \$35, Takashimaya. 800-753-2038. **Teacup**, \$195/5-piece set, Felissimo, 10 W. 56th St., NYC 10019. 212-956-4438. **page 194-195**, **From top: Box**, \$95, Felissimo. **Holder**, \$85/pair, A.J. 20th Century Designs, 255 Lafayette St., NYC 10012. 212-226-6290. **Vase**, Chuck McLaughlin, \$46, American Craftsmen Galleries, 478 6th Ave., NYC 10011. 212-243-0245. **Spoon**, \$22; **bowl**, \$284, Simon Pearce. **Table**, \$475, Wyeth. **page 196-197**. **Cake server**, Prism, \$79; **boullion spoon**, AJ, \$23; **pepper dispenser**, Complet, \$50; **candle snuffer**, \$35, Georg Jensen. 800-546-5253. **Dessert spoon**, Una, \$95/5-piece setting, Moss, 146 Greene St., NYC 10012. 212-226-2190. **Set**, \$400, Shi, 233 Elizabeth St., NYC 10012. 212-334-4330.

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198-209 **Designer**, Mark Hampton Inc., 654 Madison Ave., NYC 10021. 212-753-4110. Most furniture purchased by owner with home. All fabrics available through architects and designers. **page 200-201**, **living room**, **White carpet**, Celtic Cross, 100% wool, Stark Carpet Corporation. 212-752-9000. **Sofa and chair fabric**, Althea 100% cotton, Lee Jofa, 201 Central Park Ave. So., Bethpage, NY 11714. 516-752-7600. **Curtain fabric**, 100% linen damask, Decorators Walk, 979 3rd Ave., NYC 10022. 212-319-7100.

**Sisal carpet in hallway**, by Waveney Apple Growers, England, 44-150-26-77-345, through Stark Carpet Corporation. 212-752-9000. **Sofa**, Luther Quintana Upholstery Inc., 7806 101st Ave., Ozone Park, NY 11416; **fabric**, Samarkind, 100% cotton. Clarence House, 979 3rd Ave., NYC 10022. 212-752-2890. **Chair fabric**, Tizerton, 75% viscose/25% cotton, Fonthill Ltd., 979 3rd Ave., NYC 10022. 212-755-6700. Robert Restoration. 803-577-0222. **Dining room curtain fabric**, Metmore Stripe, 100% silk, Cowtan & Tout, 979 3rd Ave., NYC 10022. 212-753-4488. **page 208-209**, **Hand-hooked rug**, Dovecote, Elizabeth Eakins Inc., 21 E. 65th St., NYC 10021. 212-628-1950. **Canopy fabric**, Ivory Chevron, 54% cotton/46% linen, Henry Calvin Fabrics, 979 3rd Ave., NYC 10022. 212-371-4333. **Chair and window-seat fabric**, Fleurence, 100% cotton, Carleton V, 979 3rd Ave., NYC 10022. 212-355-4525. **Dustruffle**, Breteuil, 59% linen/41% cotton, \$75/yd; **curtains**, Beaumesnil, 59% linen/41% cotton, \$75/yd, Pierre Deux. 800-777-0998.

#### & IN BETWEEN, PAGES 210-211

**Ceramic garden seat**, \$3,750, Earle D. Vandekar of Knightsbridge, Inc., 209 E. 60th St., NYC 10022. 212-308-2022. **Coffee table**, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Double-gourd lamp**, John Thompson Lighting at John Boone, Inc., 1059 3rd Ave., NYC, 10022. 212-758-0012.

#### PIE WEATHER, PAGES 222-232

**All napkins**, \$30/each, Muriel Grateau, Interieurs, 114 Wooster St., NYC 10012. 212-343-0800. **page 222**, **Blue-and-yellow plate**, Monet, Limoges porcelain, \$170, Robert Haviland & Parlon at Cardel Ltd. 800-553-3422. **Dining table, elm with bronze cuffs**, \$5,600, Chris Lehrecke at Troy, 138 Greene St., NYC 10012. 212-941-4777. **page 227**, **Cherry wood serving**

**tray**, \$80, Calvin Klein Home. 800-294-7978. **Cassarole dish**, porcelain, \$68, Apilco at Dean & Deluca. 800-221-7714. **Round basketweave tray**, Nantucket, \$195, Aero, 132 Spring St., NYC 10012. 212-966-4700. **Blue porcelain bowls**, \$45-\$65, Gordon Foster, 1322 3rd Ave., NYC 10021. 212-744-4922. **Dessert spoons**, Plain Fiddle, sterling silver, \$260/each, James Robinson, 480 Park Ave., NYC 10022. 212-752-6166. **page 231**, **Tray**, \$225, Calvin Klein Home. **Dinner plate**, "Blue Line," \$28, Royal Copenhagen Dinnerware, Georg Jensen. 800-546-5253. **Wine glasses**, Voltaire, \$60/each, Cristalleries de Lorraine. 800-993-2580, in NY. 800-214-2738. **Fork**, "Old Danish," sterling silver, \$165, Georg Jensen. **Blue-striped wool, rug**, \$2,500, Mark Shilen Gallery, 109 Greene St., NYC 10012. 212-925-3394.

#### & ANOTHER THING... PAGE 240

Osborne & Little, 90 Commerce Rd. Stamford, CT 06902. 203-359-1500. Pierre Frey, 12 E. 33rd St., NYC 10016. 212-213-3099.

#### PHOTO CREDITS

**page 38**, Jackie Kennedy: Orlando Suro/The Lowenherz Collection of Kennedy Photographs, The Peabody Institute/Johns Hopkins University. **page 124-128**, Wharton: The Bettman Archive. The Bathroom: Fritz von der Schulenburg/Abbeville Press. Paris Flea Market: René & Barbara Stoeltje/Courtesy Stewart, Tabori, and Chang.

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# Thicket

## A Maze Yourself

BY KATRINE AMES

AMERICAN NOVELIST AND DIARIST, B. 1903 ("WINTER OF ARTIFICIAL FIRE")	A	194	155	5	80	131	157	38	206																					
POLICE OFFICER DUNWEST	B	209	138	128	51	156	39																							
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K26	H27	O28	I29	Q30		U31	E32	G33	M34	O35	J36	S37	A38	B39	R40		F41	R42	I43	U44	P45	R46	X47	J48		O49	I50					
B51	F52	J53	M54	W55	O56	V57		M58	N59	X60	J61		E62	I63	F64		K65	R66	F67	I68	W69		J70	T71	X72	O73	Q74					
O75	O76	N77		H78	F79	A80	O81	N82		S83	O84	H85	F86		W87		S88		V90	W91	W92	U93	P94	J95		W96	Q97					
X98	S99	O100	S101	O102	H103	K104	G105	M106		O107	K108	G109	H110		N111	I112	F113	W114	I115	O116	U117	T118	N119	I120		N121	R122					
C123	X124	V125	G126	K127	B128	I129	O130	A131		E132	K133	I134	F135		I136	J137	B138	L139	I140		W141	P142	I143	T144	N145	V146	O147					
H148	D149	U150		O151	M152	L153	H154	A155		S156	A157	H158	G159	K160		F161	X162	I163	C164	S165	U166	O167		L168	S169	V170	I171					
W172	N173	O174		G175	P176	H177		O178	I179	X180	G181		F182	O183	O184		N185	P186	E187	T188	V189	W190	N191		C192	N193						
A194	W195	P196	E197		F198	G199	M200	O201		P202	V203	Q204	N205	A206	C207		V208	B209	R210	T211	F212	I213	U214	O215	N216	R217						

DIAGRAM BY NIGEL HOLMES

DON'T PANIC. This is a lot easier than it looks—and it's *not* a test. Experienced players know what to do, but for novices, here's how.

Fill in the answers next to each clue. Then, copy the letter in each box into the appropriately numbered square in the grid. For instance, the first letter in the answer to clue A is numbered 194, so you should copy the letter in box A194 in the grid (bottom row, left-hand corner). The completed

grid is a quote. You'll find its source—author's name and the book title—if you read down, in sequence, the first letter of each clue answer.

**TIP:** When you have part of a word in the grid, try to fill in some blanks. For instance, if a word ends in *G*, the two preceding letters may be *I* and *N*. Remember, have fun. Next month: the solution. If you're frustrated, or triumphant, E-mail: [cames@house-and-garden.com](mailto:cames@house-and-garden.com).

# SMALLBONE

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# another thing...



Hang it up!

A glass mobile will make a room sparkle and dance.

Sleep in your child's room when she's at a slumber party to better understand her point of view.

When you renovate the kitchen, indulge in two dishwashers. One can't handle the remains of an eight-person dinner party.

Get rid of that ridiculous pumpkin-carving knife set before somebody gets hurt.

Give away half your summer wardrobe.

Read a poem out loud to a friend. For that matter, write one.

Use wide-wale corduroy for winter slipcovers on your armchairs. Try Osborne & Little's "Patara" in the Pasha Velvet Collection. Great on bare skin ...

Pierre Frey makes a cousin-of-corduroy fabric—"Paris." The *coq de roche* color will make you ...

Reconsider Orange.

PHOTOGRAPH BY JONELLE WEAVER

As I See It, #32 in a series

Kenji Toma

"Reduce Speed, Curves Ahead"

4-Color Photography



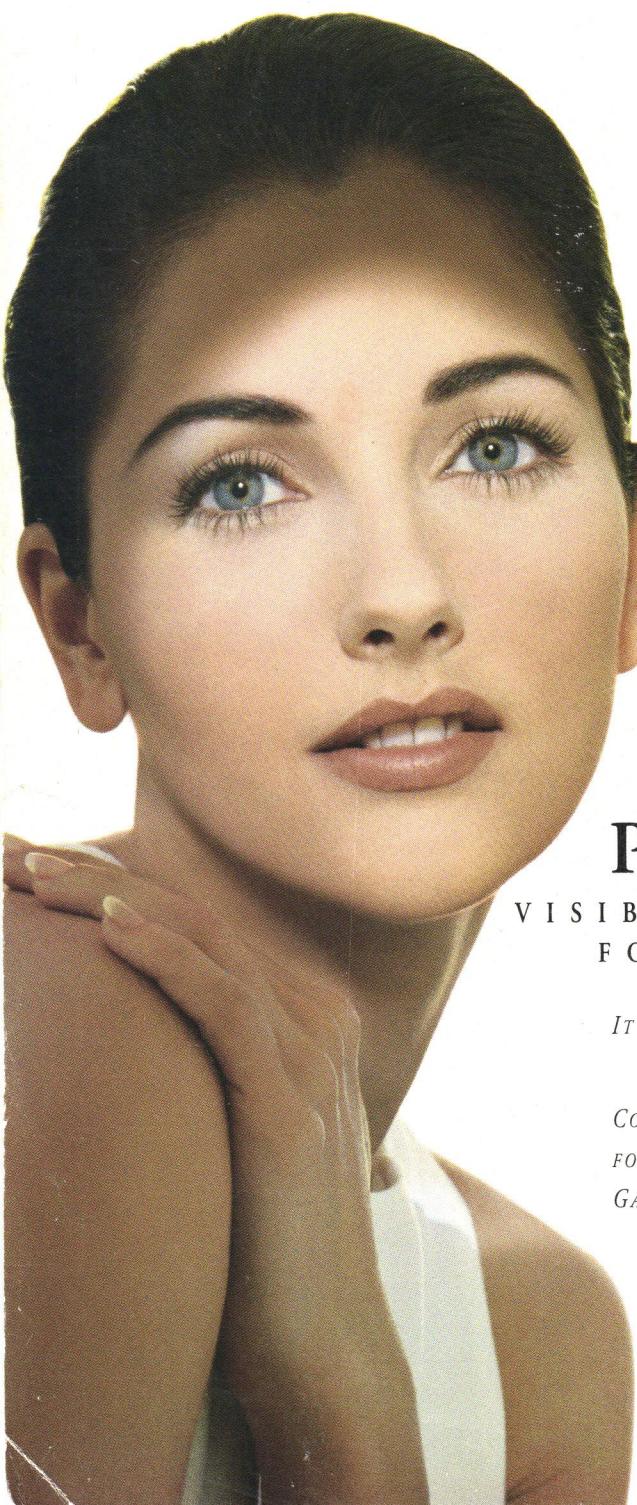
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FOR FACE. A GENTLE HYDROXY-ACID ALTERNATIVE CALLED  
GATULINE FOR EYES. THE APPEARANCE OF LINES AND  
WRINKLES IS DELAYED AND DIMINISHED.

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